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JANUARY, 1854.

The London and Paris
LADIES' MAGAZINE OF FASHION,

Polite Literature and the Drama.

EDITED BY THE HON. MRS. FORD.

UNDER THE ESPECIAL PATRONAGE OF

Her Most Gracious Majesty the Queen, and Her Royal Highness the Duchess of Kent.



ILLUSTRATED WITH

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PLATE V.



LONDON AND PARIS

Fashions for January, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
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FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS,
December 27th, 1853.

CHERE AMIE,

FEATHERS are quite the vogue of the day, and used for every style of trimming, whether for bonnets or dresses, in plumes, fringe or bands; the rich materials of full dress, the moires antique, brocarts, rich satins will all be ornamented with bands of feather trimming. The style of bodies is of the Watteau form, and bugles are frequently introduced on these feather bands; the sparkling effect amongst the feathers having a good effect. Both black and white lace are much used on dresses, and particularly guipure, which forms so rich a contrast of itself on any colour.

For evening dresses, both satins and velvets are covered with flounces of lace often raised at the sides by bunches of flowers, ribbon, or feathers; they are worn very long, forming small trains, but walking dresses are made less full and a little shorter. Triple skirts are still worn; pretty evening dresses are made of either black or white tulle, with three skirts over coloured satins, each terminating with a bouillon; the body and sleeves should be entirely in bouillons. Very pretty ones are of coloured tulle, with triple flounces trimmed with ruches of the same in scallops at the edge.

A new style of ornamenting flounces is with short pates or bands of ribbon rising up the flounce at intervals, those on each flounce placed so as to come in the middle of each space; the body and sleeves correspond as well as the jacket, except that on the front of the body they form brandenbourgs. Another pretty style for flounces is edging them with several rows of narrow black lace, which form ruches, and are also ornamented with fancy velvet trimmings, or have a pattern stamped out in the silk. Black silk dresses with flounces look very well with a green plush ribbon forming scroll on the flounces, the shades of colour varying as it ascends. Many morning dresses are made of cloth; the bodies with jacket attached, the form being usually of the redingote style, but they are also sometimes with very full skirt and body, with double jacket in iron gray, trimmed with a broad galon; they look very well, a narrow galon edging the jacket, &c.

Though the number of flounces on dresses is sometimes

very great, yet we also see a single very deep one, edged and headed by a galon or velvet, &c., or even by a stamped velvet forming vandyke edge; and on crape dresses the flounces have wreaths in delicate designs of velvet or plush, graduating as they rise. Gold and silver have also their advocates.

The make of sleeves is very much varied; all kinds are worn; puffs or creves are very much used; some sleeves have two bouffants terminating with a frill, others have jockeys of velvet, &c.; the most numerous are those made open. Jackets are still very fashionable; some of the dress-makers put a seam down the centre of the back, and no side-piece, which is said to improve the set of the back.

Plush is quite the novelty of the season, and is particularly used on manteaux; not only plain, but often imitating different furs. Plush also forms a pretty style of trimming for the jacket bodies, placed in short bands as brandenbourgs on each side the fronts, and also on the sleeves; they may be made of ribbon, plush or plain. On manteaux the plush is generally of a contrasting colour, as on black cloth, deep violet &c., but checked plush is even used for waistcoats by ladies. Velvet guipure is very much admired for trimming either dresses or manteaux.

The recent cold weather has caused the pelisses trimmed with fur to be in request: they are mostly of velvet; when thus trimmed marten is the most usually worn, but squirrel is not despised, and grebe is very elegant; these pardessus are made short, and with very full sleeves; frequently muffis are made to match the pardessus of velvet or satin trimmed at the ends with feather bands or fur.

The small cloth Talmas still continue in fashion, those of black cloth, being trimmed with bands of coloured plush which rise up the front and form collar. Many are of black velvet, ornamented with black guipure; these are sometimes with ends in front, giving a little of the mantelet form. Warm useful cloaks are made of a worsted plush: they are ornamented with short bands or pates of velvet up each side, terminating with a large button. Others again are made of a double flannel and trimmed with fringe.

Some of the Talmas are made with sleeves, others hang in folds behind the pelisses of cloth trimmed round with bands of velvet, and the shoulder-piece entirely of velvet are warm, and comfortable for morning wear. Marron, or a reddish light brown, trimmed with black velvet, look very well. Many pelisses are made of black satin, bordered with several rows of ribbon, put on full alternately satin and moire.

There is not much variation in the form of bonnets: the prevailing ones are of satin and velvet in bouillons or bands, the velvet, black and satin coloured; the trimmings are placed very forward on the front, either a flower or nœud; sometimes the crowns are of velvet and the fronts of other materials, but ornamented by velvet foliage, stars, &c.; the crowns are still of the receding form—and altogether the bonnets this season are of a much lighter description than we have hitherto seen in the winter, owing to the great use of blond and lace, the open edges, &c.; often a pointed broad band of velvet between the edge and crown seems the only solid part; the colours preferred are marron and currant for general use, and blue for more elegant wear.

Children's dresses are such a complete imitation of the prevailing fashions for their elders that it would be mere repetition to dwell on them: cachemire, popeline, and velvet are the materials chiefly employed for them, and also plush; the frocks are with flounces, their body open or with basques at the waist. Velvet, satin, and plush also form the materials of their bonnets.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of violet velvet, with jacket body ornamented by nœuds of ribbon; the jacket is in tabs, trimmed round with black lace; the sleeves of two bouillons with two rows of black lace and white under-sleeves. Bonnet of moir satin and white lace, ornamented with velvet ribbon.

Carriage Dress.—Robe of reps; the skirt is covered by flounces, which are ornamented at the edge by vandykes and velvet lozenges; small mantelet of ruby velvet, trimmed with black guipure and small nœuds and ends of velvet ribbon. Capote of deep blue velvet, with shaded feathers at the sides.

Dinner Dress.—Robe of pink taffetas; the body is very open and edged by a plissé of ribbon, which is continued on the skirt en tablier; half-long sleeves ornamented by plissés of ribbon; guimpe, with sleeves of embroidered muslin and ruche round the throat, with ribbon nœud. Head-dress of hair in bandeaux, with coiffure of black lace and flowers, placed quite at the back of the head.

Walking Dress.—Robe of popeline, with jacket body ornamented by velvet pattes; Talma of green velvet, trimmed with marten fur, which rising up the fronts forms collar; muff to correspond. Bonnet of Terry velvet and lace, ornamented by nœuds and ends of ribbon.

Walking Dress.—Robe of cachemire, with flounces embroidered in silk; pardessus of iron gray velvet trimmed with fringe, it closes up the front with buttons, having a pelerine also trimmed with fringe and buttons. Bonnet of black guipure, with velvet flowers.

PLATE II.

Walking Dress.—Robe of cachemire cloth, with high body and basques; manteau of cloth, ornamented with velvet trimming forming revers up the front and collar. Capote of currant-coloured velvet and satin, with feathers.

Little Girl's Dress.—Frock of amber popeline, with very open jacket, edged by a band of stamped velvet, and united by bands across the front, showing a waistcoat of embroidered muslin.

Carriage Dress.—Robe redingote of popeline; the body is very open, and edged by a band of velvet, two rows of which descend the skirt en tablier, with nœuds in the centre; chemisette of embroidered muslin. Bonnet of pink satin, and lace with feathers.

Walking Dress.—Robe of moire, with jacket body; mantelet of ruby velvet, trimmed with black lace. Bonnet of Terry velvet and satin.

Morning Dress.—Robe of pink taffetas, with three deep flounces; jacket of black velvet. Cap formed of several rows of lace and nœuds of velvet ribbon.

PLATE III.

Carriage Dress.—Robe of broché silk, with open body and basques at the waist; manteau of black velvet, with pelerine forming sleeves vandyked at the edge, and trimmed with rich fringe. Bonnet of Terry velvet and satin, with flowers.

Carriage Dress.—Robe redingote of satin, ornamented on the skirt by crevés, edged with narrow lace; Talma of velvet, trimmed with ermine. Bonnet of marron velvet and black lace.

Walking Dress.—Robe of drogant, with flounces; manteau of velvet, ornamented with nœuds of ribbon. Capote in bouillons of satin.

Little Girl's Dress.—Frock of striped cachemire and pelisse, with deep cape of cachemire, richly embroidered. Plush bonnet, with wreath of roses inside.

Child's Dress.—Frock of popeline and paletot of ruby velvet. Capote of satin, ornamented with ruches.

Walking Dress.—Robe of taffetas, with narrow bands of velvet à disposition wove in the material; pelisse of black satin, trimmed with two bands of velvet; hood to correspond, lined with satin. Bonnet of pink silk and black lace, with nœuds.

PLATE IV.

Walking Dress.—Robe of cachemire, with flounces with open body; mantelet shawl embroidered with velvet. Capote of satin.

Dinner Dress.—Robe of taffetas, with pinked flounces and open jacket body trimmed with pinked frills, as also the sleeves; guimpe of embroidered muslin and coiffure of lace.

Walking Dress.—Robe of cloth, trimmed with plush and Talma, trimmed wide galons. Capote of satin and velvet.

Evening Dress.—Robe of gauze; the skirt is entirely covered by three deep flounces of lace, interspersed with small bows of ribbon; the body is with two falls of lace across the shoulders to the waist and nœuds between. Head-dress of hair in bandeaux, with velvet foliage and streamers.

Carriage Dress.—Robe of satin and mantelet of velvet trimmed with two rows of guipure, headed by small bows and a third row at the top. Bonnet of velvet, with feathers.

PLATE V.

Child's cloak of blue cachemire made with a cape and hood, and trimmed with black velvet; the hood is lined with white satin and ornamented with a bow and ends.

Chapeau of red velvet, lined with the same in vandykes over white silk.

Carriage bonnet of blond and pink satin, strings of the same, with a cap of small white flowers and bows inside.

Bonnet of green velvet, trimmed with a fancy work of guimp and three large flowers placed on black lace on each side.

Chapeau of blue satin, edged with stamped velvet of the same colour, lined with white silk and a wreath of yellow roses.

Dress cap of black blond, with pink feathers and ribbons.

Second ditto of white lace, trimmed with red flowers and long green leaves.

Morning cap of worked muslin, with amber satin ribbon.

Evening ditto of blond and lace, trimmed with bows and ends of emerald sarcenet.

White sleeves of cambric and lace.

DESCRIPTION OF MODEL.

The Model is of a Talma, which may be enlarged or reduced at pleasure, but they are not worn very deep; the piece cut out at the throat is to show the size of a fold or plait which enables it to sit more comfortably round the throat. These Talmas are mostly made of black cloth trimmed with a band of green, violet, gray, and plush, which is continued up the front and forms deep collar at the throat. Furs are also frequently used to trim them.







Plate III.



Fashions for LONDON AND PARIS, January 1854.

THE IVY.

Who loves not the ivy and the ivy-covered old building or ruin, on considering that the verdant boughs of the plant have probably rather shielded it from harm than hastened its decay? The long creeping stems, interlacing each other, have served to hold it the firmer against wind and weather; and the grace which they lend to the crumbling wall, or the broken tower, is such, that we should greatly regret their absence.

But if the ivy protects the building, we cannot say that it does no injury to the forest tree to which it often clings, sending its green honours up to the topmost twig of the patriarch of the forest, and making its old and gnarled branches so beautiful by its greenness, even amid the snows of winter, that we are willing to see it there, though it may tend ultimately to the fall of the tree itself.

"Should aught be unevelly which thus can shed
Grace on the dying, and leaves on the dead?"

The woodman has a notion that it keeps the trees warm, and does them good. And there are writers who still affirm that its embraces around the trunk are quite harmless. But even twining plants of less strength of stem, and of softer texture than this, are more or less injurious to the trees on which they grow, effecting a strangulation on the stems, or boughs and branches. Their pressure at first may be but slight; but as the curling stems become more woody, it is very considerable, for the coils which wind about the tree are in scarcely any species enlarged in capacity so fast as is the diameter of the trunk or boughs encircled by them.

The Rev. W. J. Bree remarks, that deep weals are often inflicted on the solid wood—positive grooves, occasioned by the tight pressure of the ivy; while young trees of small dimensions are often to be seen clogged with ivy almost to suffocation, and their growth and vigour accordingly impaired.

But if we must admit that some injuries are done by our graceful evergreen to forest trees, yet not only for its beauty do we welcome it in hedge or woodland, but for the great delight and use which it is to various birds, to some animals, and to the myriads of the insect race. We cannot tell what some of these would do without the ivy. When the winter winds are raving with pitiless fury among the boughs; when the brown leaves, in eddying masses, whirl about the wayfarer who travels through the woods and lanes; when nor oak, nor hawthorn, nor hazel bough, gives even the smallest shelter, then the little birds, so merry and joyous in summer, come mournfully to seek the protection of the well-clad ivy bough. And when the early spring comes back with winds almost as wild and cold as those of winter itself, the blackbird and thrush are glad to betake themselves to the ivy, to find some covering for their nests. "Ere a leaf is on the bush," the ivy is green, for it is ever verdant; and among its tufts their homes may be secluded. Then, too, both its flowers and berries come just at the season when bees and butterflies and singing-birds stand most in need of them; and when we mark how plentiful is the ivy itself about our country-places, and see the immense number of berries which it produces, we discover how God cares for all his living family. During the month of October the flowers of this evergreen are in blossom: and few flowers then remain of the summer wild garland, and not

many blossoms are left on the cultured parterre, so that there is little on which the bees and flies and other winged insects can feed, save the ivy blossoms. We need only observe the plant on a fine autumnal day, to see of what use it is to the insect race. Flies and other small winged creatures come swarming thither; and though most of the summer butterflies have passed away, yet those autumnal beauties, the admiral and peacock butterflies, revel in the nectar of the yellow ivy-flower. November arrives with its colder days and few gleams of sunshine, and flowers are almost all gone, and insects have died, or hidden themselves to wait for spring, and thousands of berries are beginning to form on the ivy bough, which are to serve as food for some of our sweetest singing-birds. These increase in size during the winter, and by February are fully grown, while in March and April they are ripe, and fit food for the birds during the early spring; and the fieldfare, and the blackbird, and other of the thrush family, and probably birds of other families too, are at this season sustained by their dry and mealy pulp. "The nipping frosts of winter have rendered the sweet brier hip, and the hawthorn and other berries, a tasteless meal, or scattered them from the bough; but this same frost leaves the ivy berry uninjured, and the missel thrush—the storm cock, as he is sometimes called—lives almost entirely on them. The mistletoe, with its crystal and glutinous berry, is indeed a welcome refreshment to the missel thrushes; but our old British remembrancer of ancient forests and Druidical superstitions is so rare, compared with the plentiful ivy bush, that these birds must starve if they could not repair to the latter. The naked seeds which lie inclosed in the berry have, especially if swollen with moisture, some resemblance to grains of wheat; and Ray, in his "Catalogue of English Plants," published in 1670, records, in Latin, a tradition founded on this resemblance. The words have been thus explained: "The seeds, when removed from the berries, resemble grains of wheat; and when found in open spaces, and upon the roofs of buildings, where they had been scattered by birds, have given occasion to the common people, credulous of prodigies, to rumour that the heavens have rained down wheat."

The ivy is plentiful in most of the woodlands and hedges of our native land, and is the subject of comparison to many of our own poets. Now we find its parasitic usurpation alluded to in words of disfavour:—

"The ivy, which had hid my princely trunk,
And suck'd my verdure out on't."

Again, we find the poet deeming its mantle a cheerless object, as Carrington describes it to be in his beautiful poem of "Dartmoor:"—

"Thy walls now trembling to the western gale,
He clothes them with his sprit-chilling green,
The dark and favourite ivy—cheerless plant,
Sacred to desolation!"

While our loved poet, Cowper, says of it:—

"The creeping ivy clings to wood and stone,
And hides the ruin that it feeds upon."

Many etymologies have been cited for the botanical name of the ivy, *hedera*; but the best seems that which assigns its origin to the Celtic word *hedra*, a cord. The Italians commonly call it *edera*, and the Spaniards *hiedra*, but the latter people include under this general name, several climbing plants as well as the ivy. In France the plant is termed *le lierre*. The five-lobed angular

glossy leaves are very handsome, whether they have the tender delicate hue of the young foliage, or form the graceful dark sprays of the older bough, and have, as in some cases, the greenish white veins so conspicuously crossing the surface. The flowers grow in clusters, are small and of a pale green, and the smooth berries are quite black. When the house is decked at Christmas time with the rich glossy leaves and glowing berries of the holly, and when the clear gem-like drops of the mistletoe mingle with its paler green leaves, the ivy and its cluster of ebon berries is often their companion in the Christmas garland. In some parts of Kent the practice is common, or was so during the childhood of the writer, of dipping the cluster in an infusion of indigo, in order to render them of a blue tint for the occasion; and the important business of preparing the ivy berries for the festive ornament was often the pleasant occupation of the children of the household during Christmas eve. Bernard Barton has very touchingly referred to similar old usages:—

“And these are they who on this social eve
Its old observances with joy fulfil;
Their simple hearts the loss of such would grieve,
For childhood's early memory keeps them still,
Like lowly wild-flowers by a crystal rill,
Fresh and unfading: they may be antique,
In towns disused; but rural vale and hill,
And those who live and die there, love to seek
The blameless bliss they yield, for unto them they speak.

And therefore do they deck their walls with green;
There shines the holly bough with berries red;
There, too, the yule-log's cheerful blaze is seen
Around its genial warmth and light to shed;
Round it are happy faces, smiles that spread
A feeling of enjoyment, calm and pure,
A sense of happiness, home-born, home-bred,
Whose influence shall unchangeably endure
While home for English hearts has pleasures to allure.”

The variety of the evergreen commonly called the giant or Irish ivy is much cultivated as an ornamental evergreen, both because of its large and handsome foliage, and for its very rapid growth. It is generally thought to be merely a variety of our common ivy, and not a distinct species. It is said by Loudon to be a native of Madeira. The common ivy is much used in gardens, not only to cover walls and buildings with its glossy leaves, and to make green bowers, but also to train over wire baskets, or to interlace the wooden vases and baskets which sometimes look so beautiful with their rich clumps of pelargoniums, calceolarias, and other garden flowers. The old practice of making figures of animals or men in a wire frame-work, and covering them with ivy, is not general now as it once was, though still existing in some gardens.

THE MARRIAGE CUSTOMS OF THE INDIANS.

THE marriage ceremony is similar to that which is practised by many barbarous races. When a young man desires to obtain a wife, he communicates his wishes to his relatives, in order to obtain their assistance in collecting the amount necessary to satisfy the parents and friends of the bride. Before daybreak upon the morning of the wedding, the friends of the young man assemble at a place appointed, and send some of their number to the hut of the bride. Upon entering the hut, they at once announce their mission, and with much eloquence eulogise the bridegroom, recounting also the deeds of his ancestors. To this the father of the bride replies by commending the good qualities of his daughter, and then refers

them for a final decision to her mother. The mother's consent being obtained, the gifts to be presented in exchange for the girl are arranged; this point is sometimes one of great difficulty, for all her friends must receive a portion of the presents. So soon as this part of the affair is brought to a close, one of the deputation returns to the bridegroom, desiring him and his companions to advance with the gifts, which usually consist of cattle, wearing apparel, spurs, and horse-trappings. Eight or ten cloaks are then formed into a seat, and the father of the bridegroom enters the tent inquiring for the bride. He finds her holding in her right hand a plate, having upon it a green stone called *llanca*, which she presents to him. She is then introduced to the friends of her future husband, and takes her seat upon the seat of cloaks. An animal, either a horse or an ox, is then killed, the heart and chest of which are parboiled and eaten by the assembly. At the close of this repast the bride is conducted to the hut of the bridegroom, where feasting and dancing are continued during the day. Such is the usual marriage ceremony; but should lovers anticipate the opposition of their parents, the girl is frequently carried off by the friends of the young man, with whom she lives in concealment for some days. Afterwards the relatives of the man proceed to demand her from her parents, making presents as upon the former occasion, and asking pardon for the violence employed, pleading excessive love as its cause, and declaring the parties already married by mutual consent. On such occasions a reconciliation is easily effected; a marriage-feast is then celebrated, and adequate gifts are presented to the parents and friends of the bride. Polygamy is permitted, but in consequence of the expense attendant upon marriage, none but the rich can avail themselves of this privilege. When an Indian has two or three wives, the first married is endowed with the greatest authority, and governs the establishment. Jealousy often rages amongst the wives, but it soon subsides, in consequence of the perfect indifference with which the husband regards their quarrels. The husband is obliged to pass two nights successively with each wife, a custom of great antiquity, and which admits of no deviation, and the wife whose turn it is to receive her husband is obliged to provide him with food and drink for the time, and to treat him with the greatest affection and respect.—*M'Cann's "Argentine Provinces."*

PLAYING ON ONE STRING.

MUSICAL critics affect a contempt for artists who court popular applause in imitation of Paganini, by playing on one string. But all great men, if we may be allowed the use of such a simile, are one-stringed performers, and it was by this method alone that the great *maestro* gained his fame and fortune. The keen-eyed world is very justly suspicious of the prodigy who beats a drum with his elbows, while his hands are engaged with a pair of cymbals, and his mouth is discoursing eloquent music with the pipes; such a multitude of performances engender a suspicion of the performer's excellence in any one point. But let us proceed farther with our simile. Admirable Crichton has had the reputation of being a many-stringed instrument; but he has left no evidence of any particular greatness behind him—in fact, the world has yet in our opinion, to see that genius who shall be capable of excelling in two things. To go a very long way back and

be very learned, we will just state that Tubal Cain was a worker in brass, but the other gentleman, his brother, was a musician. They perceived in those early days that life was unpleasantly short, though exceeding our own by a trifling hundred or two of years. They saw that dates and figs did not grow on the same tree, and wisely inferred that the human plant was intended to bear but one kind of fruit in any perfection. And in our days, we have learnt that one of the surest indications of small genius is an aptness for everything, and people who are everything in one revolving moon are nothing all their lives.

There is a division of genius as of labour. The *faits accomplis* of the moral world form a piece of mosaic; but the *faits* of which it is composed are jewels by themselves, not worthless bits of colour which are only valuable when set. Unless a character will shine by itself, it is not worth setting in the great mosaic-work of history. There are no vari-coloured jewels—the diamond, the ruby, the emerald, each has a hue of its own. But stones of a lesser value are parti-coloured. There are some seeming exceptions to this rule—Da Vinci, Michel Angelo, Goethe, Sheridan, and Scott. But these are only seeming exceptions; they were emphatically one-string performers. Leonardo da Vinci came the nearest to a many-string player of any in history. But, despite of his music and mathematics, the world knows him only as the painter of the “Last Supper” and of the “Logos.”

Moore said of Sheridan, “He touched every string of the lyre and was master of them all;” but he was certainly only clever on one, and we need not say which one that was. Newton said there was no such thing as genius—labour did all; but he himself was careful to do nothing for which his genius did not qualify him. He discovered the centre of gravity with ease; but he might have laboured all his lifetime without discovering the centre of wit, which his contemporary, Swift, did without labour. There is no universality of genius. All men have an appointed use; and the great cause of distress in the world arises from men not being put to their proper employment; for the chances of a man being born in the station which he is best fitted to fill and display his qualities is one to a million. Genius sometimes breaks through these shackles; but it is melancholy to reflect upon the thousands of mute Miltons who are never to be known. The majority of mankind have healthy bodies and sound minds, and are supposed to be capable of undertaking anything. But they generally stay where they are put or the merest accident leads them, whether they are rich or poor, and live without the necessity of succeeding in that particular position; and thus they vegetate, die, and leave no sign behind them. They are certainly not performers on one string, or perhaps any string at all. Where are we to look, then, for the performers on one string? we hear it exclaimed. We answer with rather a high-sounding name, but it is but to illustrate a class of which he may be said to stand at the head. Shakspeare is that revered name. He indeed was a performer on one string—ah! what an admirable one! Dryden, like Sheridan, touched every string of the lyre, but was hardly master of one. He wrote forty odd plays—not one of them is played now. Moore was a one-stringed performer; he devoted himself to one kind of poetry alone, and in that how greatly he excelled! Where is his master? Men who feel their particular calling to one profession, no matter what it may be, and who zealously and industriously follow it,

with their whole talent brought to bear upon it, these are the true players upon one string. It is no matter what their vocation may be—artistic or commercial—from the barber to the statesman, or the butcher to the poet; let them follow the bent of their inclinations.

The late Tom Hood used to tell an amusing story of a boy whose father had an ambition to make him an artist. The boy had worked dismally enough for a whole month at his chalk, when the painter one morning found his pupil in tears. On being asked the cause of his grief, the victim of misdirected ambition replied, “I don’t want to be a hartist; I wants to be a butcher!” and young Hopeful was handed over into other hands, where he will no doubt carve his way into notoriety; and who knows to what position? For there are many striking instances on record of success achieved by one-string players in a very feeble line. We read not long since of a person who was spoken of as an eminent and renowned theatrical wig-maker. There are few persons who would have looked for fame from making wigs; but here was a gentleman who, by constantly attending strictly to the business to which his peculiar taste had called him, had, at least amongst the wigs, become eminent.

Perhaps the most remarkable instance of success crowning the efforts of very humble pursuits is that of Boswell, who immortalised himself as a toady. He confined his whole soul to one string, and never forgot himself for the space of half a second; but stuck to it with the devotedness worthy, we were going to say, of a better object. But it was well enough; for by keeping to it he made it a great object to himself, and the interest the world has taken in it may be no bad test of his correct views.

Boswell, speaking of himself, says, “If a man is praised for seeking knowledge, though mountains and seas are in his way, may he not be pardoned whom ardour in the pursuit of a small object leads to encounter difficulties as great?” Of course, we say he may be pardoned and praised too; and this passage certainly lets a flood of light upon the mysterious meanness of Boswell’s character. He was a toady upon heroic principles. He played on his one string with a prophetic eye to the renown of his performance.

Act your part well. You will be sure to act your part well if it is your part. All the danger lies in attempting to act a part which belongs to another. There is a great moral in this *one string*, reader. Search for it diligently; above all, we recommend ladies to play but upon one string, and to beware of having two strings to their bow.

SIGNS OF THE TIMES HALF A CENTURY AGO.

THE PRINCE OF HESSE AND THE GREY ASS.

(From “*The Edinburgh Herald and Chronicle*” of July 8, 1801.)

A CORRESPONDENT at Hamburg has communicated the following anecdote of Prince Charles of Hesse, Field-Marshal of Denmark, and Commander-in-Chief of the Danish troops sent to take possession of Hamburg a short time ago:—

“On his march to Hamburg he halted at a small town called Pinneberg, in the Duchy of Holstein, distant from Hamburg about twelve English miles. There were two inns in the place; the one had for its sign a *grey ass*, and the other a *black cow*. On asking which was the best, his Serene Highness was told the former: he accordingly alighted there, and went in. As he was preparing to take

his departure, the landlord made his appearance, and, in a supplicating tone, told him that he had a favour to request, which he trusted his Serene Highness would not take amiss, but grant him. 'Why not?' was the reply, 'provided nothing particular be in the way.'

"The landlord then told his illustrious visitor that he had long been dissatisfied with his present sign, alleging that it was too vulgar, considering the number of gentry that resorted to his house; he therefore thought that if permission was given him to hang up a portrait of his Serene Highness, in the place of the *grey ass*, it could not fail to be a still greater inducement to companies repairing to his tavern, which, by the way, had always enjoyed a pre-eminence over that of his neighbour. The Prince gave his assent, and the painter was immediately sent for, who, in a great hurry, finished the so-much-desired sign, at the bottom of which was written, in large golden letters, *Prince Charles of Hesse*. The other landlord, a fellow, it should seem, of some acuteness and discernment, was struck with the idea that there was now, perhaps, a fine opportunity for him to raise the fame of his house, by transforming the *Black Cow* into the *Grey Ass*—thinking, as he very justly did, that he would thereby at least attract a great many guests that otherwise intended going to his rival, the fame of whose house, known by the sign of the *Grey Ass*, was spread far and wide; nor was he in the wrong, for the thing took, and succeeded beyond his most sanguine expectations. Our other hero, sadly disappointed and chagrined, saw too late into the inconsistency of his conduct. Out of revenge, and, as it were, to make good the injury he had thus evidently brought upon himself, he ordered down the new sign, and, as a necessary eclaireissement, previous to its being replaced, caused to be written over the head of the Field-Marshal—'*This is the real Grey Ass.*'"

TO PERSONS ABOUT TO MARRY.

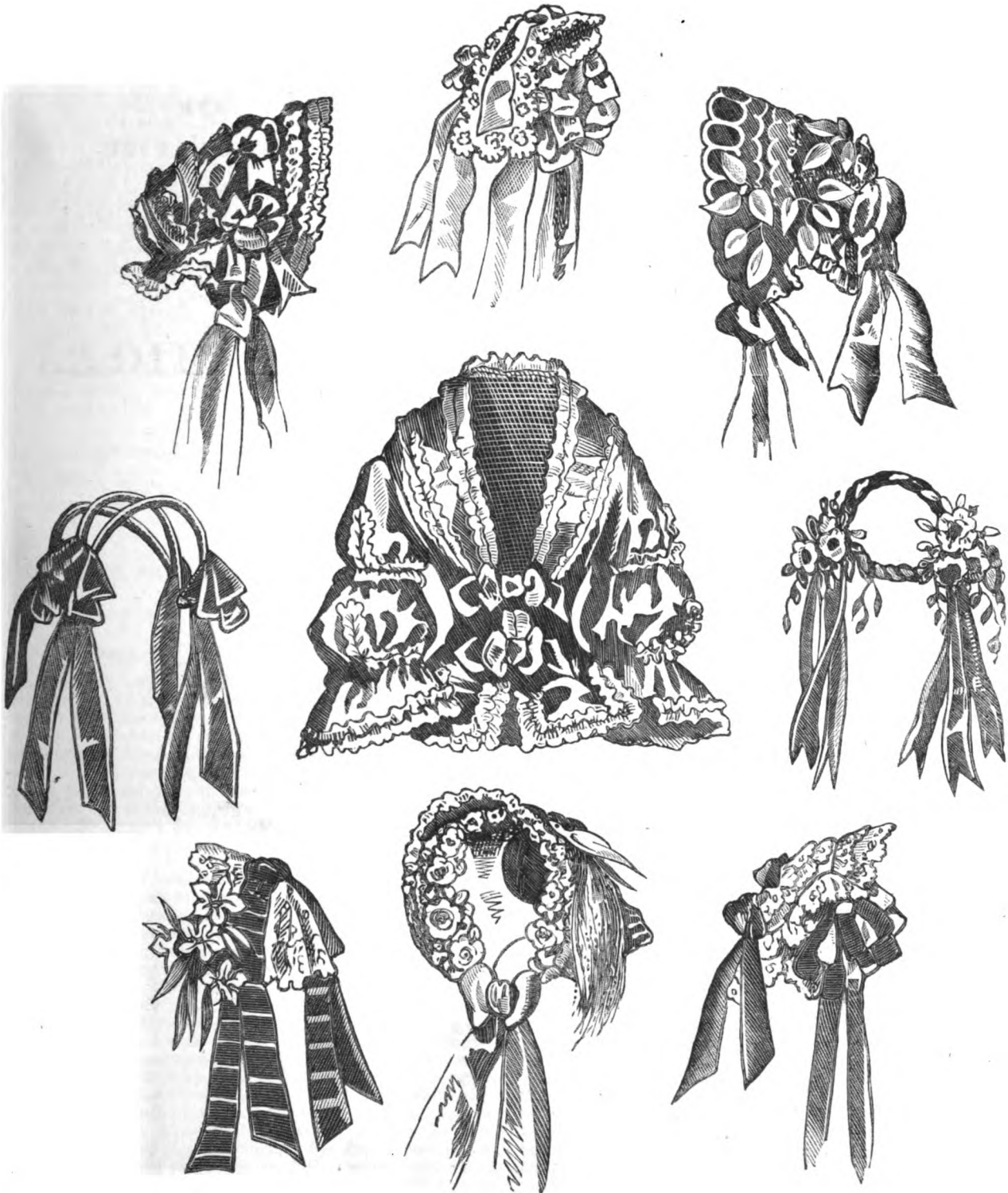
The following suggestions will be found useful to individuals about entering on the happy state. They have been communicated to us by one of the contributors, who has been unaccountably negligent in sending "copy" for the last few weeks. A perusal of his experience, as contained in the accompanying hints, however, will at once explain his seeming desertion of us. Before commencing housekeeping it will be necessary to get a house. Choose one in the lowest and dampest part of London; if in the vicinity of a bone-boiler's or gas-works, so much the better. You will thus, after you are married, stand a very good chance of being "settled" as well. Buy all your furniture of an advertising warehouse. Choose those renowned for "Alarming Sacrifices" in preference to any other. Nothing can look so bad in a newly-furnished house as a lot of old-fashioned furniture. By adopting the plan we have suggested, you can always ensure the latest patterns in everything; for as the furniture so purchased is certain to fall to pieces in a month, you will have a complete succession of novelties twelve times a year. When you get your furniture in, lay down all your carpets, put up all your bedsteads, curtain poles, and, in fact, do all the carpenter's work about the house yourself. Your time may be worth in your business three or four guineas a day; a carpenter's about 5s.; and what takes you a week to do, a carpenter could do much better in a day. Still there is no reason why you should pay anybody else to do what you can do yourself. Every

shilling is of consequence when about commencing in life. therefore neglect your business, and put your own carpets down. By all means cut a tremendous dash at your wedding, whether you can afford it or not. A line of a dozen carriages, drawn up at the church door, makes such an impression on the beadle and pew-opener; and as you may possibly never see them again, they will never know how you have to deny yourself the common comforts of life afterwards to make up for it. You will thus, for half an hour enjoy the greatest respect of the worthy officials in question; an advantage well worth all the inconvenience your extravagance may cost you. Of course you will be married by licence. No one with the slightest self-esteem would allow the publication of the "banns." The cost of a licence is but a little more than enough to keep your house respectably for a week or so; and surely you had better go without dinners for that time, than forego the privilege of having your marriage formally sanctioned by the authorities of Doctors' Commons. Besides, what would your neighbours think? No; rather scrape together, if you can, by any means, some thirty guineas; then you can get a special licence, and look with scorn on Jones, or Tomkins, who had only common four guinea ones; while as to Smith, who had the banns put up, of course you will not speak to him at all. In fact, as he was only married in the way the law ordains, instead of paying the fine levied at Doctors' Commons for an exemption from it, you may very properly and reasonably doubt whether he is legally married at all. When starting for your honeymoon trip, be sure you are driven to the railway station in a coach and four. You can go by third-class train if necessary, only taking care that the coachman sets you down at the first-class booking-office, and that he does not see what tickets you take. Nobody knows you at the station, and it does not therefore matter, but to leave home in a cab would be inexcusable. Give out to the world that you are spending your honeymoon in Switzerland. You need not go there, of course. There are very cheap lodgings to be had at Gravesend; and as it is not etiquette to write to any friends during your absence from home, the post-mark cannot betray you. Perhaps you might really wish to travel, and think the present a good opportunity to see the Continent. Even in this case to go abroad to spend the honeymoon would be quite unnecessary, as there is every probability that by attending to the suggestions here laid down, and conducting your wedding in a style as much beyond your means as is invariably done by all "respectable" people, you will find yourself compelled, when the first quarter's rent and the Christmas bills fall due, to indulge your deeply-cherished wish, and avoid the debts and duns of England by a temporary residence at Boulogne.—*Diogenes*.

RICHES.

How frail are riches and their joys!
Morn builds the heap which eve destroys;
Yet can they leave one sure delight;
The thought that we've employed them right.
Can hoarded gold dispel the gloom
That death must shed around the tomb?
Or cheer the ghost that hovers there,
And fills with shrieks the desert air?
The highest joys can gold impart,
With godlike wishes warm the heart:
Ne'er will I strive to swell the heap,
Till want and wo have ceased to weep.

PLATE IV.



LONDON AND PARIS

Fashions for February, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 278.

FEBRUARY, 1854.

Vol. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

January 27th, 1854.

CHERE AMIE,

THE Parisian world has been fully occupied recently by the introduction of trains to court dresses, which had hitherto been worn without them; they certainly add much to the dignity of the toilette, and at once distinguish it from any other style of dress, and afford ample scope for the display of taste, in which our neighbours so pre-eminently excel. Terry velvet, moire, &c., were the materials used at the late court or reception day at the Tuilleries. Marabout trimmings intermixed with flowers, &c., formed a pretty trimming, but embroidery in gold bouillons of tulle were also among the various styles used.

Ball dresses of tulle, with triple skirts, are very elegant, trimmed with bands of marabout, often having flowers interspersed. The rage for feather trimmings continues undiminished, and endless are the variety of means devised to introduce them; even berthes are seen of them; but bands, cordons, touffes, fringes, resilles for the head, the corsage, the skirt, the bonnet, the cloak, on all are admitted.

Tulle dresses are still much in favour for ball dress, sometimes in triple skirts or covered with flounces to the waist, each flounce edged with guipure bouillons or ruches, sometimes having several ruches, as many as three, but this is more suited to the triple skirts. The taffetas dresses are sometimes with a deep flounce covered by another of blond, which may be prettily finished by a small wreath or cordon of flowers, forming heading; a second flounce of blond from the waist renders this a very elegant toilette. Berthes are much used, and if not of blond or resilles, are ornamented to correspond with the trimming of the skirt; marabout is often seen on them; the short sleeves are rather bouffante. White tulle dresses with double and triple skirts are very elegant embroidered in gold and silver, and though more simple, perhaps prettier embroidered in coloured silks; sometimes the two upper skirts are raised in drapery at each side by bunches of flowers or bows of ribbon with ends.

Organdy in all light colours is very fashionable for young

ladies' ball dresses, and nothing can be lighter or more suitable for them, made with several skirts, each edged by ruches of the same material; the berthe and sleeves similarly trimmed. Some young ladies add ribbons across the shoulders to the waist, where they terminate with ends; the skirts are also made with flounces entirely covering them, pinked at the edge in patterns; bouillons are also favourite trimmings on these light materials; they are generally interspersed with flowers.

Many of the vests now worn are made of moire or damas, with the jacket part slashed and edged with bands of velvet or plush; the method of making dresses serve the double purpose of morning or evening toilette is still adopted; the high jacket body closing in front, or open showing the guimpe and bouillon sleeves to match, which may be changed for the pointed body with berthe. Taffetas skirts are also worn with white bodies; those of tulle are very pretty in bouillons interspersed with ribbon bows, and a wide lace at the waist forms jacket.

The duchess sleeve is more suitable at this season than the pagoda, though it varies but little in form, but is confined at the wrist by an insertion and bouillon, through which a wide ribbon is passed, terminating with bow and ends, and one or two rows of lace at the edge. Our model this month is quite novel as a sleeve; the pagoda sleeves are worn very wide, and often open in front from top to bottom, with bows of ribbon at intervals to unite the sides.

The taste for dresses à disposition has been continued even in imitating plush and fur in bands of graduated width on the skirts, and very narrow ones for the body and jacket. This style is used in droguet; beet-root, green, blue, and scabious are favourite colours. Redingotes have been made of droguet or popeline, fastening down the front with bows and ends of ribbon; the body is made in folds, and crosses a little at the waist. Taffetas dresses are being ornamented with biais of velvet, &c., on the skirt instead of flounces, and revers on the body and cuffs on the sleeves of velvet in rich dark colours; black velvet forms a pretty contrast. A complete contrast to these are dresses of black taffetas with trimmings of coloured velvets, but black on black is always pretty. Many of the redingotes are also ornamented with bands of velvet up the skirt in the tablier or apron style.

The out-door costume at present still continues of the round Talma form, whether in cloth or velvet, or else the pelisses or pardessus. Furs have been much in demand, and not unfre-

quently they have been used as linings. Some Talmas that have been recently made have been larger and deeper, allowing for the movement of the arms; they are still of black cloth trimmed with bands of black velvet, and with collar; very handsome ones are made entirely of black velvet, trimmed with broad bands of moire, on which bugles are not unfrequently introduced.

With bonnets at this moment we have little to remark upon; we are so completely between the two seasons that little novelty can be expected; the same form prevails, and the mixture of contrasting materials, velvet and lace, satin and guipure, or pluche and tulle, flowers, narrow ribbons, small noëuds, &c., profusely displayed on them—a noëud, and even small flowers, often being placed at the extremity of the crown. A bonnet of rich violet velvet and satin was ornamented with wheat-ears of the same colour, a bunch of which was placed in the centre of the crown.

A pretty bonnet was made of bands of velvet and lace alternately with cordon of violets between each runner. One also of pink Terry velvet with snow-drops had the tulle veil attached as drapery inside the front; but really at this moment there is little to say on this subject.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of droguet, with jacket body edged with bands of velvet and buttons; the sleeves are open to the elbow, and close with buttons; guimpe and sleeves of embroidered muslin. Capote of green satin in bouillons.

Dinner Dress.—Robe of pink taffetas; very open body, with revers edged by a small ruche; double bell sleeve, also edged by ruches and bows in the centre; the skirt is also open and ornamented by ruches and ribbon bows. Head-dress of lace, with lappets.

Evening Dress.—Robe of taffetas, with pointed body and small vandyked berthe heading a blond lace; small bands of vandykes and lace rise up each side of the skirt. The hair is in bandeaux, with head-dress of velvet ribbon.

Carriage Dress.—Redingote of moire, closing down the front in scollops, with rosaces of velvet in each; pardessus of ruby velvet, trimmed with black lace. Bonnet of Terry velvet ornamented with flowers, a wreath of roses encircling the face.

Walking Dress.—Robe of reps, with jacket body, and flounces in scollops, edged with fringe; manteau of velvet, trimmed with two rows of fringe, headed by a band of stamped velvet. Capote of currant-coloured satin, trimmed with narrow velvet and satin ribbon.

PLATE II.

Carriage Dress.—Robe redingote of droguet, ornamented by biais of velvet; mantelet of cachemire, with trimmings of stamped velvet and bows of ribbon. Bonnet of satin and guipure, ornamented with flowers and narrow velvet.

Walking Dress.—Robe of plaid popeline, with very deep flounce with ruche heading; Talma of black velvet, with very deep fringe. Capote of dark green satin.

Little Girl's Dress.—Frock and jacket of cachemire, trimmed with bands of plush and rosaces above.

Promenade Dress.—Robe of moire, and pardessus of groseille velvet, trimmed with vandyked lace, headed by bouillons. Bonnet of Terry velvet, with feathers; and cap, with small flowers encircling the face.

Morning Dress.—Robe of taffetas; the body is open to the waist, edged by black lace; the sleeves are of three bouillons, with black lace between each; the skirt has four graduated flounces, edged by black lace, with scroll of narrow velvet above. Small lace cap, with bows and long ends of velvet ribbon.

PLATE III.

Walking Dress.—Robe of checked popeline, with high body and basques; large Talma of velvet, buttoning down the centre and trimmed with broad fringe; the collar is also finished with fringe. Bonnet of velvet and lace.

Carriage Dress.—Robe of taffetas of groseille colour, with jacket body scolloped at the edge; the skirt is nearly covered with flounces, also scolloped at the edge. Bonnet of green velvet and guipure, with wreath of daisies encircling the face.

Young Lady's Dress.—Frock of cachemire, with jacket body; Talma of dark blue velvet, trimmed with bands of ermine. Bonnet of pink Terry velvet and satin.

Walking Dress.—Robe of groseille-coloured popeline, and pardessus of dark green cloth, with openings for the arms, ornamented up the front with bands of velvet, terminating with buttons. Bonnet of mois Terry velvet and black lace.

Carriage Dress.—Robe of droguet, with jacket body, which closes near the waist with cords and buttons, and has a revers of the waistcoat form trimmed with narrow fringe; the skirt is with three deep flounces edged with fringe, that on the jacket covering the last flounce. Bonnet of black guipure and pink satin, with feathers.

PLATE IV.

Jacket composed of green shot silk, with a frilling of ribbon, and fastened with two bows of the same colour at the waist, and lined with white sarcenet.

First bonnet of blue satin, trimmed with narrow ribbon and black lace.

Second ditto of purple velvet, satin, and fancy straw, ornamented with three bunches of golden leaves on each side; strings of yellow satin.

Third ditto of violet-coloured plush, with a bird of paradise feather on the left side.

First head-dress of cherry-coloured velvet ribbon; bows and ends, with three narrow bands over the head of the same material.

Second ditto, composed of blue velvet and satin, with two bunches of roses each side.

First morning cap of rich lace and pink ribbons.

Second ditto of narrow green and black velvet, ribbon and white lace.

Dress cap of blond, trimmed with rich Terry ribbon and bunches of spring flowers.

DESCRIPTION OF MODEL.

Our present Model is of a new sleeve. It is composed of three pieces; the largest is for the bottom, taking the pagoda form; the next size is the top piece, the small one forming the intermediate part; the pin-holes mark where the front parts are a little hollowed out; each part is bordered or edged by a trimming corresponding to that of the jacket or body, plush, velvet, braid, &c., one resting a little over the other, forming three bells. Our first plate shows a sleeve of similar description, forming two parts instead of three.

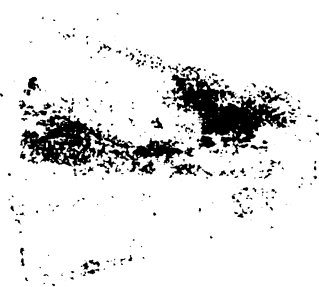
A LESSON ON VENTILATION.

DR. NEIL ARNOTT tells us, that about twelve years ago a monkey malady prevailed in the Zoological Gardens. Upwards of sixty of these quadrumana had been lodged in a house newly constructed for their reception. Of course, being strangers and foreigners, and not two-handed aborigines, picked up in the nasty way of the Seven-dials, "no expense was spared to show them hospitality." Their abode was prepared like an English drawing-room, with open fire-places near the floor, and all other conveniences fitted to produce the comfort that



Plate 1.
Fashion for LONDON AND PARIS, February 1854.





English flesh knows so well how to appreciate. But no expressions of care, solicitude, affection, could make the nut-loving captives live. In a month fifty-one had retired from the gaze of curious lovers of nature. They would not ape their London admirers and live in rooms with open fire-places near the floor—"supposed," as Dr. Arnott says, "in England to secure good ventilation." They dropped off one by one, while the *post-mortem* verdict declared tubercles in the lungs, and death by consumption. The doctor was called in, skilled in windy complaints, and speedily pointed out the cause why these air-loving denizens of other lands would not live in English luxury and ease. "As the flame of a candle," says the doctor, "is soon extinguished in its own smoke if an inverted coffee-cup be held over and around it, although the cup remain open below, so was the life of the monkeys extinguished with their own hot breath, caught and retained in the upper part of the room, where their cages were, although with open chimneys below; and the air, soon saturated with matters thrown off from their lungs, being unable to take more, left in the lungs what was deemed the tuberculous matter of consumption. Openings for ventilation were subsequently established near the ceiling, into a heated shaft or chimney, and now healthy monkeys can live in that room." And so these sixty monkeys lived or died to furnish a physiological demonstration of the blessings of pure air. Strange but significant uses to which mother Nature puts her children.

GRACE GREENWOOD states in one of her amusing letters, written during her travels—"In the evening, we ran down to Marseilles by the railway. Our party filling a carriage with the exception of one seat, we amused ourselves, as we approached Marseilles, by manufacturing another passenger out of our extra wraps. Stuffing an overcoat with shawls and umbrellas, we fashioned a portly little gentleman, whom we made to recline in a corner, grasping a walking-stick, and with his face shaded by a broad-brimmed hat. When the ticket-master came, we had the satisfaction of seeing our foolish little joke succeed beyond our proudest hopes. After receiving and counting our tickets, he looked hard at the quiet little gentleman, and said rather impatiently, 'Monsieur, votre billet!' 'Il dort, Monsieur,' said one of us. So, without further ceremony, he seized the oblivious traveller by the arm, and shook him into shawls, overcoats, and umbrellas, amid uncontrollable bursts of laughter on our part. The official looked a little dark and suspicious at first, and made a long and careful *post-mortem* examination of the departed: but finding that he was composed of no contraband articles, graciously joined in the laugh, only protesting that somebody must pay for 'le petit Monsieur.'"

FANNY FERN ON THE WAY TO MANAGE HUSBANDS.—"How do you manage your husband, Mrs. Croaker? Such a job as I have of it with Mr. Smith!" "Easiest thing in the world, my dear; give him a twitch backward when you want him to go forward. For instance, you see to-day I had a lot of pastry to make. Well, suppose my body was in the pastry room, ought my soul need be there too? Not a bit of it! I'm thinking of all sorts of celestial things the while. Now Croaker has a way of

tagging around at my heels, and bringing me plump down, in the midst of my aerial flights, by asking me the 'price of the sugar I'm using.' Well, you see, it drives me frantic! and when I woke up this morning and saw the furious storm, I knew I had him on my hands for the day, unless I managed right; so I told him that I hoped he would not think of going out to catch his death such weather; that if he wasn't capable of taking proper care of himself, I should do it for him; that it was very lonesome on wet days, and that I wanted him to stay at home and talk to me; at any rate he must not go out; and I hid his umbrella and India-rubbers. Well, of course, he was right up on end, (just as I expected!) and in less than five minutes he was tearing off down street at the rate of ten knots an hour."

THE SLUMBER OF DEATH.

PEACEFUL and fair is the smiling repose
That the breast-cradled slumber of infancy knows;
Sound is the rest of the weary and worn,
Whose feet have been gall'd with the dust and the thorn:

Sweet is the sleep on the eyelids of youth,
When they dream of the world as all pleasure and truth;
Yet child, pilgrim, and youth shall awaken again
To the journeys of toil and the trials of pain.

But, oh! there's a fast and a visionless sleep,
The calm and the stirless, the long and the deep:
'Tis the sleep that is soundest and sweetest of all,
When our coach is the bier, and our night-robe the pall.

No voice of the foe or the friend shall impart
The proud flush to the cheek or warm throb to the heart:
The lips of the dearest may seek for the breath,
But their kiss cannot rouse the cold stillness of death.

'Tis a long, 'tis a last, 'tis a beautiful rest,
When all sorrow has pass'd from the brow and the breast,
And the lone spirit truly and wisely may crave
The sleep that is dreamless, the sleep of the grave.

R. C.

VAN HUYSUM'S SECRET.

THE setting sun was glittering on the windows of a small house in the suburbs of Amsterdam. In a balcony opening upon a parterre sown with anemones, tulips, roses, and may-flowers, stood a man whose pale and haggard features, bent figure, and white and scanty hair, but too clearly indicated the rapid approach of old age and decrepitude.

It was Van Huysum, the celebrated flower-painter, whose pictures, treasured in all the collections of Spain, Switzerland, Holland, and Belgium, are distinguished from all others by a softness and freshness of which he alone seemed to possess the secret.

Before him lay a palette charged with colours, several brushes scattered about, and some sketches apparently just commenced, one of which he still held in his hand; though, as if forced to suspend his labour, he reclined in an arm-chair, his head leaning back, and his eyes half-closed, as if in a swoon. Suddenly a young girl made her appearance at the lower end of the gallery, ran to-

wards him, and asked him with an anxious air what had happened to him.

"Nothing, nothing!" he muttered in reply—"a little weakness, but nothing more; it's over now. I have been trying in vain to set to work to finish those sketches that were promised so long ago; but I'm not able."

"The doctor has warned you, uncle," said the girl gently, "that you must take rest till you are better."

Van Huysum made a gesture of impatience and chagrin. "And when will that be?" he asked in feverish accents; "don't you see there is no sign of it, Gotta?"

"Patience, dear uncle," was her reply; "you see the fine days are coming back again."

"Yes," said the old man, raising himself with a look of animation, "the garden is beginning to bloom, and the birds are singing and building their nests, and the butterflies flitting about; but what avails all this when I can no longer paint them?"

"Oh, in a few weeks more, rejoined Gotta, "you will be able."

"A few weeks! do you know—or are you forgetting how time passes—that before the end of the month I must pay Vanbruk the next instalment of the price of this house, and that I was hoping to meet it by two paintings that I promised Salomon, and that the sketches are still upon the easel just as I left them three months ago? Vanbruk will call for his money in a day or two, and not getting it, will take possession of the house, and deprive me of my flowers and my sun. Delay, you see, is ruin and desolation."

Gotta stood motionless while the old man was speaking, and when he had done, after a short pause said softly, "Trust in God: I know he'll not desert you."

Van Huysum shook his head, and there was silence for some moments.

"And still," he added a moment afterwards, in a low voice, as if soliloquising, "and still, if I could get assistance, like other painters, whose pupils help them."

"And so you can, uncle, whenever you please," said Gotta.

"Ay, and let them discover my secret," interrupted the painter, with an angry look, "so that no one could distinguish my works from theirs; no, no, the bouquets of Van Huysum shall always remain the only ones of their kind."

So saying, he closed the box containing his colours with testy haste, and drew the curtain over his canvas, and casting a suspicious glance at his niece, exclaimed, "I'll engage you would like to learn yourself, Gotta, what patience and perseverance have taught me. But no—if you please—you shan't know. When presents are too costly, the recipients are apt to be ungrateful. Find it out, my girl, find it out, as I found it out myself. Since I grew ill you have painted more than usual. Have you made much progress? Let me see, Gotta; show me your latest attempts."

"Oh, they're not worth your notice, uncle," said Gotta, blushing and looking rather embarrassed.

"Come, come, show them to me," replied Van Huysum, "I mustn't refuse you good advice; you have the stuff in you to make a good painter; but you must seek out your own style."

There was nothing for her but to comply; so Gotta went out and brought in a small square piece of canvas in a frame, and on it painted a bouquet of flowers,

principally snowdrops and campanulas. Van Huysum examined it attentively, and at first his countenance darkened.

"Ah! you paint very well, Gotta," said he; "your tone is delicate, your drawing is correct and harmonious; here are some leaves which are absolutely perfect; it's a masterpiece, my dear; in the long-run you'll form a school, and throw Van Huysum into the shade."

This was said in a tone half earnest, half ironical and bitter. It was evident that the painter's jealousy was struggling within him with the man's affection and generosity. He placed the picture at a little distance from him, that he might better observe its effect; and after looking at it in silence for some minutes, his face became lighted up with a smile.

"Yes," he said slowly to himself, "the little thing has some taste; but yet it's not my style, nor my colouring. Let us see, Gotta, how much will Salomon give you for this?"

"What he gave me for the former ones, I suppose, uncle—five ducats."

Van Huysum rubbed his hands with delight. "Good," said he; "I could sell one of the same size for fifty ducats. Ah, there's no doubt there's nobody like me; I alone can make the flowers grow out under the brush." Then, as if recurring to his former train of thought, he exclaimed—

"But what good does my skill do me if I can't use it? Miserable that I am! the mine of gold is there, but I have not strength to work it; What day of the month is it, Gotta?"

"The twenty-ninth," uncle.

"Twenty-ninth! is it possible? And Vanbruk will be here in two days—in two days! What shall I do? God has forsaken me. I am ruined—hopelessly ruined!" he exclaimed, sinking back into his chair.

Gotta, thinking he was about to faint, administered some cordial, which had the effect of reviving him, and endeavoured to soothe and encourage him by kind words. At this moment the door opened, and Salomon the Jew appeared. Gotta uttered an exclamation of surprise, and waved her hand to him to retire; but it was too late, Van Huysum had seen him.

"There he is," said he, in a querulous, despairing tone; "there he is coming for his pictures, and the money with him."

"Yes, master," replied the Jew, shaking the gold in a leathern bag and making it chink, "and in good Portuguese pieces, such as I know you like."

"Take them away," said the painter feebly; "don't come here to increase my trouble by the sight of money which I want, but am not able to earn."

The Jew removed his spectacles, and looked at him with an air of astonishment.

"What do you mean?" said he; "don't you want my money?"

"No; because I can't give you the paintings."

"But I've come to pay you for those which you have sent me."

Van Huysum looked at him fiercely—"That I sent you!" he exclaimed; "what do you mean?"

Gotta made several attempts to put a stop to the conversation, which was evidently fatiguing her uncle, and preventing any explanation; but he insisted upon having one.

"I'faith," said the Jew, shrugging his shoulders, "it is easily given; your niece has given me two small pictures, for which I am about to pay you ten ducats, and a large one, for which I shall pay you two hundred ducats."

"Pictures of mine!" repeated the painter.

"Yes," replied the Jew, "your large vase with the nest and the snail. It is a masterpiece; and I am now taking it to the Duke of Remberg."

"You have it with you, then?" said Van Huysum.

"Yes, I have left it in the parlour."

"Show it to me; show it to me!"

The old painter arose and advanced towards one of the glass doors looking out upon the gallery. Salomon followed him, and on removing the cloth which covered a middle-sized picture, revealed to Van Huysum the work of which he spoke. The latter recognised at a glance one of the sketches which his illness had compelled him to abandon, but so well finished in his own style, and with the processes which he thought known only to himself, that on seeing it he started back with a cry of astonishment. A more minute examination, however, enabled him to discover certain touches which betrayed another hand.

"Who sold you that?" said he to Salomon, in a voice hoarse with anger. "Where is the villain that has stolen my secret?"

"Here, uncle," said a soft imploring voice beside him. He turned, and there was Gotta on her knees, her hands clasped together, and big tears coursing rapidly down her marble cheeks.

"You!" said Van Huysum; "this painting by you! How did you find out my method?"

"Quite unintentionally; by watching you while at work," replied the girl.

"So, all my precautions were useless, said the painter, "since I had a spy in my house. And how long have you known it?"

"A long time," murmured Gotta. Van Huysum looked at her steadily.

"And why, then, did you not make use of it sooner?" he asked.

"Because then I only should have profited by it," was her reply; "so long as you were able to hold the brush, I had no right to interfere with your discoveries; but when sickness came, and when I knew the time for paying Vanbruk the money due to him was approaching, and when I saw you careworn and anxious, I took courage, and thought that if I employed the knowledge I had stolen from you to give you comfort and repose, it would not be a theft, but restitution. Forgive me, uncle, if I was mistaken; but let me continue to work while you are no longer able to do so, and as soon as you are recovered, I promise you I will forget all I have learnt."

Gotta raised her streaming eyes to his, and the tears that hung on the dark lashes, glistened like pearls in the sunbeams that were reflected from the window. He took her tenderly by the hand, and thus proceeded:—

"God, my child," said he, "has taught me a great lesson, by setting your example before me. He has taught me that our gifts, whatever they may be, should not be selfishly kept for ourselves alone, but that our true happiness should be in sharing them with others. Keep the brush which to-day has proved our salvation. Until now there was but one Van Huysum: henceforth, I am willing there should be two."

REASON AND EXPERIENCE

ARE the great guides of practical life, and it is a point of wisdom to allow each its fair influence. Yet there are few who do this. It is the temper of some to start as it were from the beginning in everything, and try all matters by their own abstract rule of right. They will not ask, "How has this been done hitherto, and what has been the ascertained advantage or disadvantage?" They decide what must be from first principles, and logical sequence, as if there were no doubt that they had all the elements of the argument before them. But in the affairs of life this can seldom happen. We may reason correctly, but if we only reason, we shall probably leave out some of the less obvious circumstances upon which the reasoning ought to be founded. The representative system of government being admitted, some will decide that a community of a hundred thousand ought to have ten times as much representative weight as a community of ten thousand; omitting the consideration (which experience suggests) that large communities often contain but small variety of interests or judgments, and have practically less independence and freedom of choice than communities of far less numerical importance. We discover that gutta percha, when warm, will adhere to leather, and make up our minds that it is therefore appropriate to sole boots withal, which are made for walking in the cold miry roads. But we omit the circumstance that sometimes he who has just left the cold miry road, elevates his heels to the upper bar of the fire-grate, and thus melts off his soles (being of gutta percha) into the fire!

As they who reason rightly enough often find themselves in the wrong from want of knowledge of *all* the facts which should have come into their reasoning; so they who are led by experience often come to a right result not only without knowing why it is so, but in direct contradiction to what reasonable calculations would have led them to expect. This again is because the result is produced by some circumstances of which they have not taken account, and which, by the closest research, ordinary minds may not be able to discover. Again, in the mechanical arts, no one will deny that it is important that the musical instrument maker, the shipbuilder, and the engineer shall be well acquainted with all the principles of their various arts, so far as they can be known. But experience tells us that no matter how carefully, and with the utmost attention to the most excellent models, men may make a fiddle or a pianoforte, or build a ship, or construct a railway locomotive, it is, experimentally, a matter of great uncertainty how the fiddle or pianoforte will sound, or the ship will sail, or the locomotive will perform its work. Besides all that men know regarding these things—and which it is right and advantageous that they should know—there is something else which they do not know, which sometimes is accomplished, and sometimes is not, and therefore it is, in popular phrase, still a *chance* whether complete success will be achieved, even where the best general rules are followed.

The same in the sciences. You shall hear some pert doctor affirming that such and such sorts of food contain so much or so little of the constituents of the structure of the human frame, and, therefore, on one sort of diet, all men living in an atmosphere of a given temperature, will become lean, and on another they will become fat. The confident doctor forgets that, however much he may

know of the chemical constituents of food, and of the human frame, he knows very little indeed of the chemistry of digestion, and absolutely nothing of the differences existing in that curious laboratory, the stomach, owing to differences of constitution, and differences in the working of the machinery of the human body. It is useful to know as much as we can of the chemistry of food and of the human frame, but when we reason as if we knew *all*, the result of such reasoning is palpable absurdity. A hundred men in the same poor-house shall be fed with precisely the same quantities of the same sorts of food and drink: ten shall become as lean as Don Quixote, ten as fat as Sancho Panza, and the remaining eighty neither fat nor lean, but just as they began. We must, therefore, bring experience to our aid, and take results for our guide as well as reasoning, since mere reasoning, or treatment founded thereon, presents such different results.

Without attributing events to mere fortuitous accident, or to one's fortune, as the phrase is, we may still say that things happen we know not how; nor is this a confession of culpable ignorance, but an acknowledgment of existing causes which none—at all events none save the very wisest—can discern. Lord Bacon supposes that the wheels of a man's mind may keep way with the wheels of his fortune; "for so Livy, after he had described Cato Major in these words—*in illo viro, tantum robur corporis et animi fuit, ut quocunque loco natus esset, fortunam sibi facturum videretur*, falleth upon this, that he had *versatile ingenium*: therefore, if a man look sharply and attentively, he shall see Fortune; for though she be blind, yet she is not invisible. The way of fortune is like the milky way in the sky, which is a meeting or knot of a number of small stars, not seen asunder, but giving light together; so there are a number of little and scarcely discerned virtues, or rather faculties and customs, that make men fortunate."

These virtues, "scarcely discerned" even by those of "versatile ingenium," are for the most part not discerned at all, even by the many who pretend *cognoscere causas rerum*; and Lord Bacon goes to observe that "all wise men, to decline the envy of their own virtues, use to ascribe them to Providence and Fortune, for so they may the better assume them; and, besides, it is greatness in a man to be the care of the higher powers. So Cæsar said to the pilot in the tempest, '*Cæsarem portas et fortunas ejus*;' so Sylla chose the name of *Felix*, and not of *Magnus*; and it hath been noted that those who ascribe openly too much to their own wisdom and policy, end unfortunate."

If, then, in such a matter as the discovery of those principles and rules of conduct which lead to success in life, we find them to be mixed up with a number of small and scarcely discerned virtues, so that, for the most part, we acknowledge that much, after all, depends upon fortune, how much more should we be disposed, with respect to the more hidden operations of nature, or the complicated circumstances of the growth and decline of states, to suspect our perfect knowledge of causes, and rather to judge by what has happened in like cases, than by an assumed acquaintance with the whole theory of causation which bears upon such events.

Yet Reason, "seated on her sov'ran hill," is the greatest of all gifts, unless it be Faith, which, however, requires the correction of reason lest it fall into super-

stition. It also saves us from being too much the slaves of our own experience, or, in other words, from becoming the mere creatures of custom. How grand is Shakspeare on this point!—

"What custom wills in all things should we do't,
The dust on antique time would lie unswept,
And mountainous error be too highly heap'd
For truth to overpeer."

Concerning things which are in their nature permanent—such as the constitution of the universe or of man—experience is evidently more to be relied upon than in relation to things which man has invented, and man may improve. With regard to government (the greatest of all human concerns next to religion), there is much which is divine and permanent, much which is human and transitory. The principle that men must have a guide and a control from some source above themselves, in order to keep them out of fatal error, is one arising from man's moral constitution. The inquiry as to how this happens to be so, or why it is so, is not for us. We know the truth from revelation and experience, and it is in vain to reason about it. Beneath this there is a vast science of government teaching the way in which the existing circumstances of the time (varying, as in many cases they do, so vastly from the circumstances of other times) may be turned to the best advantage for the community.

Then, as to the question what is the best advantage for the community? that depends upon the moral law which comes from above and is permanent; but how that advantage is to be most efficaciously distributed, and most securely maintained, are points of human skill depending much on human inventions and improvements; and the ruler who relies only on experience, following the pattern of those who went before, when existing means had not as yet been heard of, will justly be condemned as wanting in the large discourse of reason.

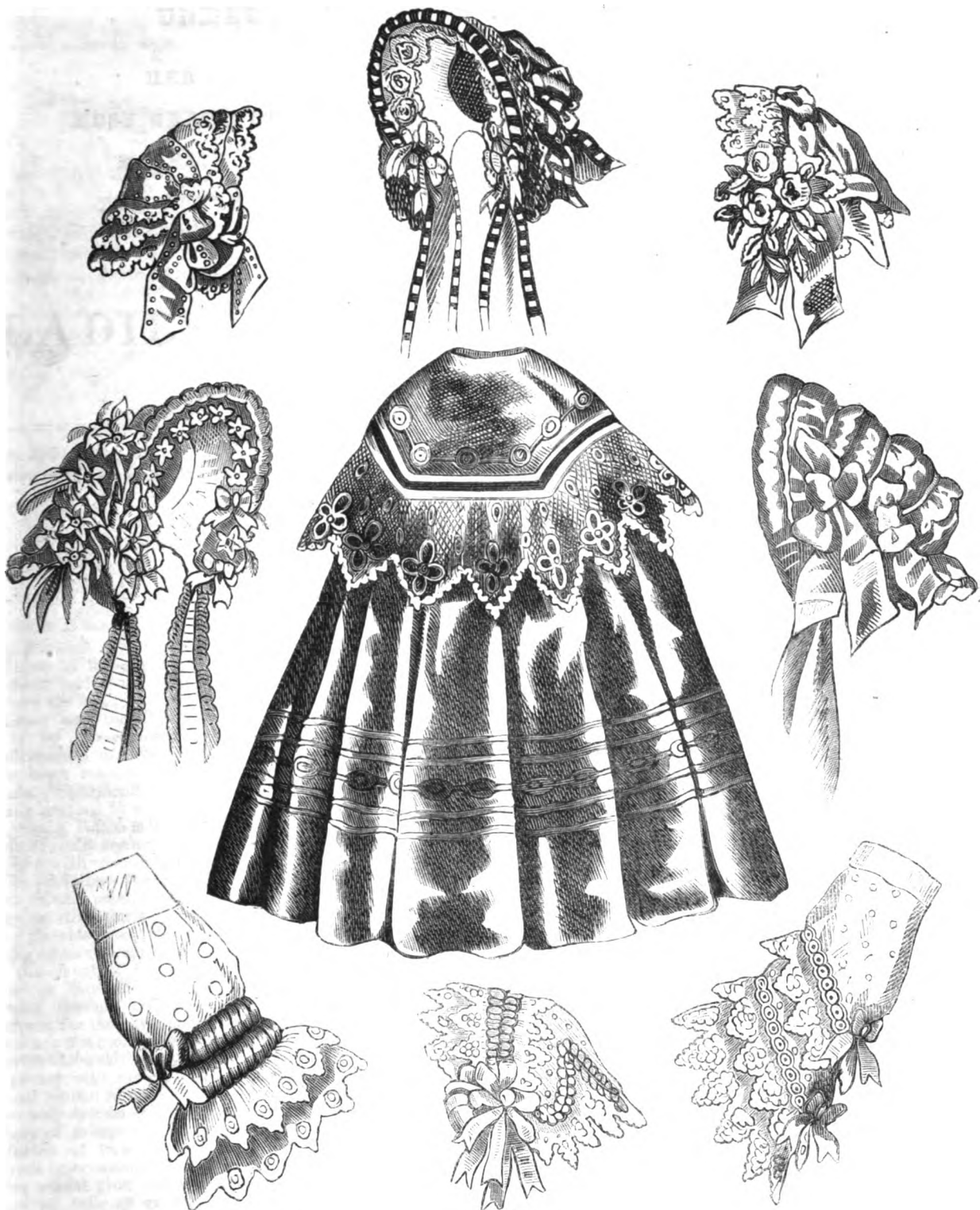
Lord Bacon says that men's thoughts are much according to their inclination; their discourse and speeches according to their learning and infused opinions; but their deeds are after as they have been accustomed, and he commends Machiavelli for having noted that there is no trusting to the force of nature, nor to the bravery of words, except it be corroborate by custom. And because custom is the great magistrate of a man's life, he recommends that men should endeavour to obtain good customs.

And similarly we may say with experience, that while it should be our principal guide in the most important affairs, we should take care to have a wise experience, and to use at once, with humility and reverence, the god-like privilege of reason to judge between those things which have been handed down for our example, and those which should rather be looked upon as having been recorded for our warning.

WHY are kisses like the creation?—Because they are made out of nothing, and all very good.

VERY OBSERVANT.—There is a lady in the upper part of New York so modest that she will not undress until a newspaper her mother subscribes to is removed from the room. The name of the paper is the *Observer*.

PLATE V.



LONDON AND PARIS

Fashions for March, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 279.

MARCH, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

February 25th, 1854.

CHERE AMIE,

THE Parisian season preceding that of London enables the modistes of the latter who have tact and talent to cull the prettiest and most elegant novelties, for to Paris alone belongs the honour of holding pre-eminence in the world of fashion; and the Court has lately afforded every opportunity, by its receptions and balls, for display in the richest requirements of the toilette. Velvets, moires, brocades, have been ornamented with the most expensive laces in blonds, guipures, often almost covering the skirt with flounces, having berthes to correspond, whilst in the lighter materials for young ladies more simplicity is called for. The triple skirts of tulle are made wider than ever, the bodies either in drapery with small bouquet of flowers in the centre, or with revers encircling the shoulders and back, but descending in front to the point. Some coloured tulles are made with as many as five skirts, finished with fringe of feathers; the tunic dresses have the corsage frequently finished with a berthe open en cœur behind and on the shoulders, but covering the front of the body something in the style of the paysanne cannezaus. Embroidery is much in favour on evening dresses, and frequently in wreaths, leaving open intervals for the introduction of artificial flowers. The triple skirts are not confined to transparent materials; some taffetas are with three skirts ornamented variously. Gauze lisse dresses are pretty with several flounces in deep vandykes, edged by a small ribbon ruche, the berthe to correspond. Flounces on these ball-dresses are very generally used, and admit of much variety of trimming, and the fashion of the day is rather for profusion of trimmings. The introduction of the narrow ribbons in ornamenting takes off the heavy effect which many styles would give. Bouillon trimmings are very fashionable, either of tulle or gauze, and are equally used on body or skirt; they should be very full, and the effect is always good. Those ladies who require a richer description of dress have much choice of selection in the brocarts and moires, the former with white ground covered with designs in blue or

pink, or even gold or silver, also in the taffetas mouchetées with velvet.

As the weather becomes milder the corsages for indoor dresses are worn more open, showing the embroidered chemisette. The silk dresses are not now always made with flounces; frequently bias of velvet are preferred, nor is it indispensable that they should be of the colour of the dress; black is, perhaps, that which produces the best effect, and of course they should be graduated in width when the skirts are ornamented with the velvet; revers of it also decorate the open bodies and sleeves, which are often open to the elbow, and united by bands of velvet. There is much variety now in the make of sleeves; some are of the Spanish style, with puffings the whole length; others in bouillons confined by bands and bows of ribbon; but the pagoda and the sleeve with cuffs are mostly preferred in simple toilette, though a good deal ornamented to correspond with the trimmings on the basques or jacket, the style still in favour. The skirts are worn very long, and, to give them more roundness at the bottom, ladies wear flounced taffetas skirts under the dress, independent of the embroidered one.

Black continues to be very much worn—a colour now some time in vogue, but always approved, and no longer reserved for mourning toilettes; it admits of so much variety in trimming and forms so good a contrast to any colour introduced in the rest of the toilette. The dresses termed à disposition, or bayadere, are still worn. Lampas, popelins, droguets, or brocarts, are used for walking-dresses, as well as moire. No change has yet taken place in the make of bodies; the jacket is still in favour, whether plain at the waist as for stout figures, or full for slight ones. Morning dresses may be worn open or close, but evening dresses are always open; the skirts are in large plaits to enable the basques to set properly. Children's dresses are frequently made with several flounces; but a pretty style of trimming for them is with bands of brocaded ribbons of graduated widths; on frocks of thick material, as cachemere, &c., four or five rows may be placed. The frocks of taffetas are with double skirts, and often ornamented with trimmings of stamped velvet; the bodies are very similar to those of ladies.

The head-dresses composed of lace lappets as worn at Court have been found so becoming that the Parisian belles no longer confine them to the court dress, but also wear them in full dress on other occasions; they are made of point lace,

guipure, gold or silver lace; other head-dresses are composed of resilles or network in gold, encircled by a cord formed of gold lama ribbon, and small bunch of feathers at the side. Wreaths are less fashionable now than detached flowers or feathers. Dress-hats are very fashionable for all public entertainments, made of lace or velvet ornamented with feathers. Some head-dresses are formed entirely of marabout feathers encircling the head and terminating with a nouet and ends. Many head-dresses are also entirely composed of ribbons, and the richness now displayed in them enables their being used to form very elegant coiffures. They are very suitable for young persons.

The season is now rapidly approaching when we may look for some change in capotes and bonnets; and we trust a more sensible style will be introduced than the present. Lately capotes have been made of plush in black and colours, with ruches of ribbon at the edge and on the crown; but, generally speaking, trimmings are not much used on the crowns, but confined to the fronts of the bonnets, particularly to the edges, which are almost always ornamented with blond, ruches, ribbon, or feather-bands; they are still worn very much off the face. Children's bonnets are similar in form; many have been made in pink or blue plush, with caps inside, having rose-buds intermixed, and a feather laid across the top.

It is too early to remark much on out-door costume. We are unwilling during the present month to lay aside our warm out-door clothing, consequently few changes are yet announced. The shawl forms a favourite and useful intermediate clothing between the two seasons. Whether the Talmas so much in favour during the winter season will appear in lighter materials, we are not yet able to say.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of broché silk, with high open body. Talma of velvet, trimmed with deep bullion fringe, headed by stamped velvet in vandykes. Bonnet of rose-coloured satin and terry velvet.

Evening Dress.—Robe of paille taffetas; the skirt is covered with flounces of lace and deep vandykes of taffetas, pointed body with double berthe of lace. Head-dress of hair in bandeaux, ornamented with pearls and nouets of velvet with long ends.

Morning Dress.—Robe peignoir of popeline, the body open to the waist, with revers edged by a narrow velvet in feston, and continued down the front of the skirt, the sleeves in bouillons with frills. Chemisette of embroidered muslin, with collar. Lace cap, with lappets.

Carriage Dress.—Robe of currant-coloured taffetas, with three deep flounces, edged by a ribbon ruche; the body is open, with revers and two rows of ruches; the sleeves are half long, also ornamented with ruches. Bonnet of Terry velvet, with feathers.

Walking Dress.—Robe of droguet, with jacket body. Mantelet of green velvet, scalloped, trimmed with a very broad black lace. Bonnet of currant-coloured satin, ornamented with ruches and lace.

PLATE II.

Promenade Dress.—Robe of plaid silk, with pinked flounces. Mantelet of ruby velvet trimmed with black lace, headed by a band of darker shade, edged with a bouillon. Bonnet of fancy, with wreath of violets.

Carriage Dress.—Robe of emerald-green satin; the body is open, ornamented with band of stamped velvet, and fringe round the waist; the sleeves are of three parts, each edged with fringe, headed by a band of stamped velvet; the centre of the skirt is ornamented by rows of fringe, headed by

stamped velvet, and terminating with tassels. Bonnet of black lace and pink ribbon, with feathers.

Walking Dress.—Robe of popeline, and manteau of cachemire, trimmed with fringe. Bonnet of blue silk and velvet, with wreath of primroses inside.

Child's Dress.—Frock of popeline, and manteau of ruby velvet, trimmed with black lace. Bonnet of green plush, with feathers, and wreaths of roses inside, forming cap.

Carriage Dress.—Robe of moire, with jacket body and Spanish sleeves. Shawl of cachemire, gumpe of embroidered muslin, with vandyke collar. Capote of pink gauze, with ruches and flowers.

PLATE III.

Carriage Dress.—Robe of droguet, with open jacket body. Pardessus of moire, trimmed with black guimpe. Bonnet of Terry velvet and satin in bials.

Promenade Dress.—Robe of currant-coloured taffetas, with mantelet of glacé silk, ornamented by bands of velvet and very broad black lace in deep vandykes. Bonnet of pink satin and black lace.

Dinner Dress.—Robe of lilac taffetas with jacket body ornamented with guipure guimpe in vandykes. Coiffure of hair in bandeaux with flowers.

Evening Dress.—Robe of gauze lisse, with double skirt, the lower one ornamented with two rows of bouillons, the upper one looped up with bunches of flowers; pointed body, with drapery and bouquets of flowers.

Walking Dress.—Robe of pearl-grey taffetas; the body is open and ornamented by three rows of fringe, the sleeves in bouillons, also trimmed with fringe, and three rows of fringe at intervals ascend the skirt. Capote of straw and taffetas, with feathers.

PLATE IV.

Walking Dress.—Robe redingote of moire, ornamented with trimmings of stamped velvet. Manteau of glacé silk, with deep frillings of the same. Capote of crape and satin, with flowers.

Promenade Dress.—Robe of taffetas, with jacket body, the skirt entirely covered with vandyked flounces. Shawl of China crape, richly embroidered. Bonnet of lace and satin, with feathers.

Riding Dress.—Skirt and jacket of cloth, ornamented with stamped velvet. Hat of felt, with feather.

Young Lady's Dress.—Frock of taffetas, with open jacket body, ornamented by rows of narrow velvet. Capote of silk, with nouets at the side.

Carriage Dress.—Robe of moire, ornamented with trimmings of velvet. Mantelet of taffetas, trimmed with rich black lace, headed by ruches of ribbon. Capote of taffetas, with flutings of ribbon and feathers.

PLATE V.

Cloak composed of cinnamon-coloured satin, trimmed round with guimpe of a lighter shade; neck-piece edged with a border of rich black lace; lining of white silk.

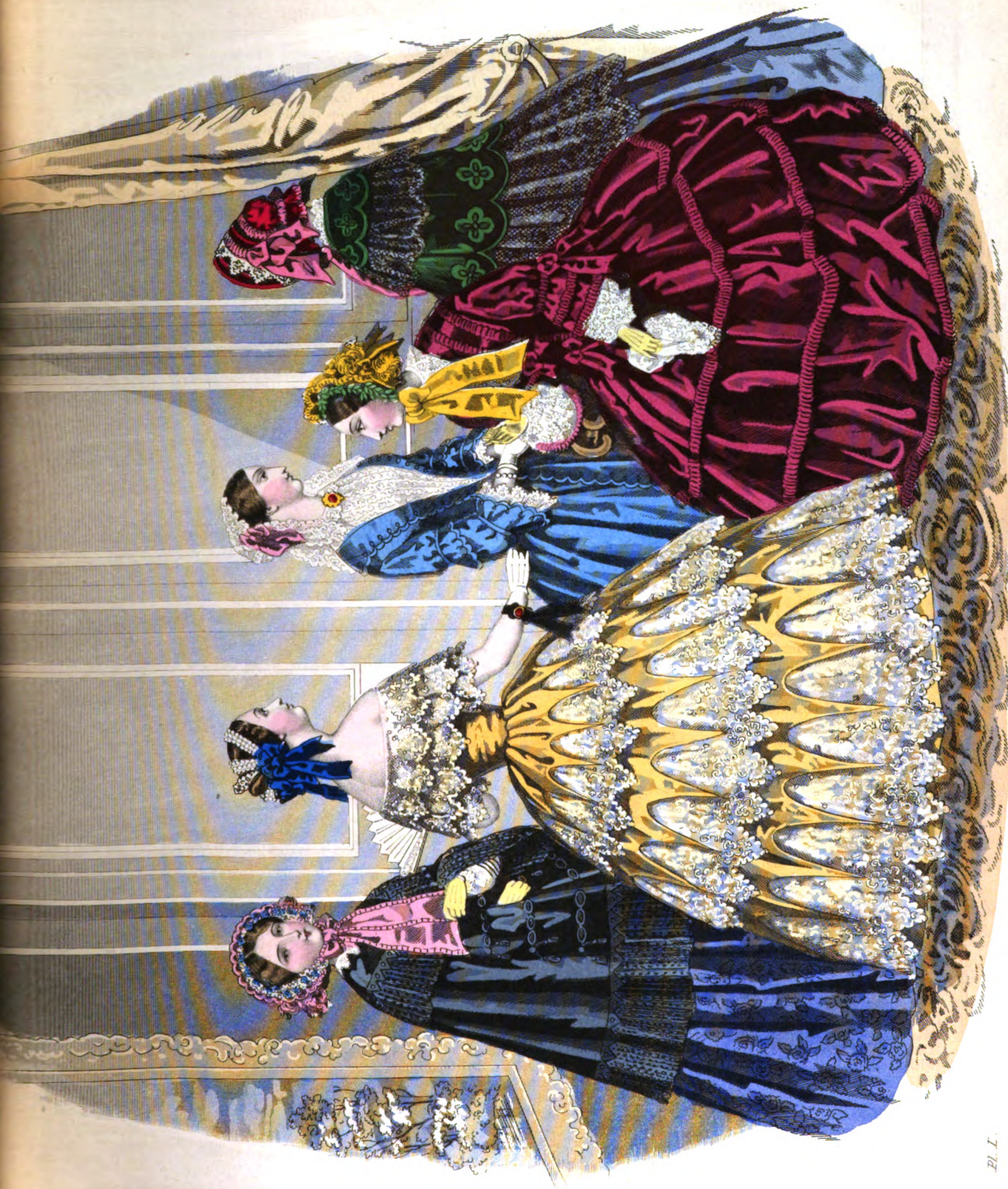
Chapeau of green velvet, with a fall of lace round the front; trimming and strings of green ribbon, bordered with black; cap inside of small roses, and narrow bows on lace.

Carriage bonnet of pink satin trimmed with white jonquilles with pendants, green leaf, and narrow feathery ones; the cap composed of the same, to which is added small bows of satin ribbon; strings of white, bordered with pink.

Promenade bonnet of pale blue silk, with ribbons to match on each side; strings of the same.

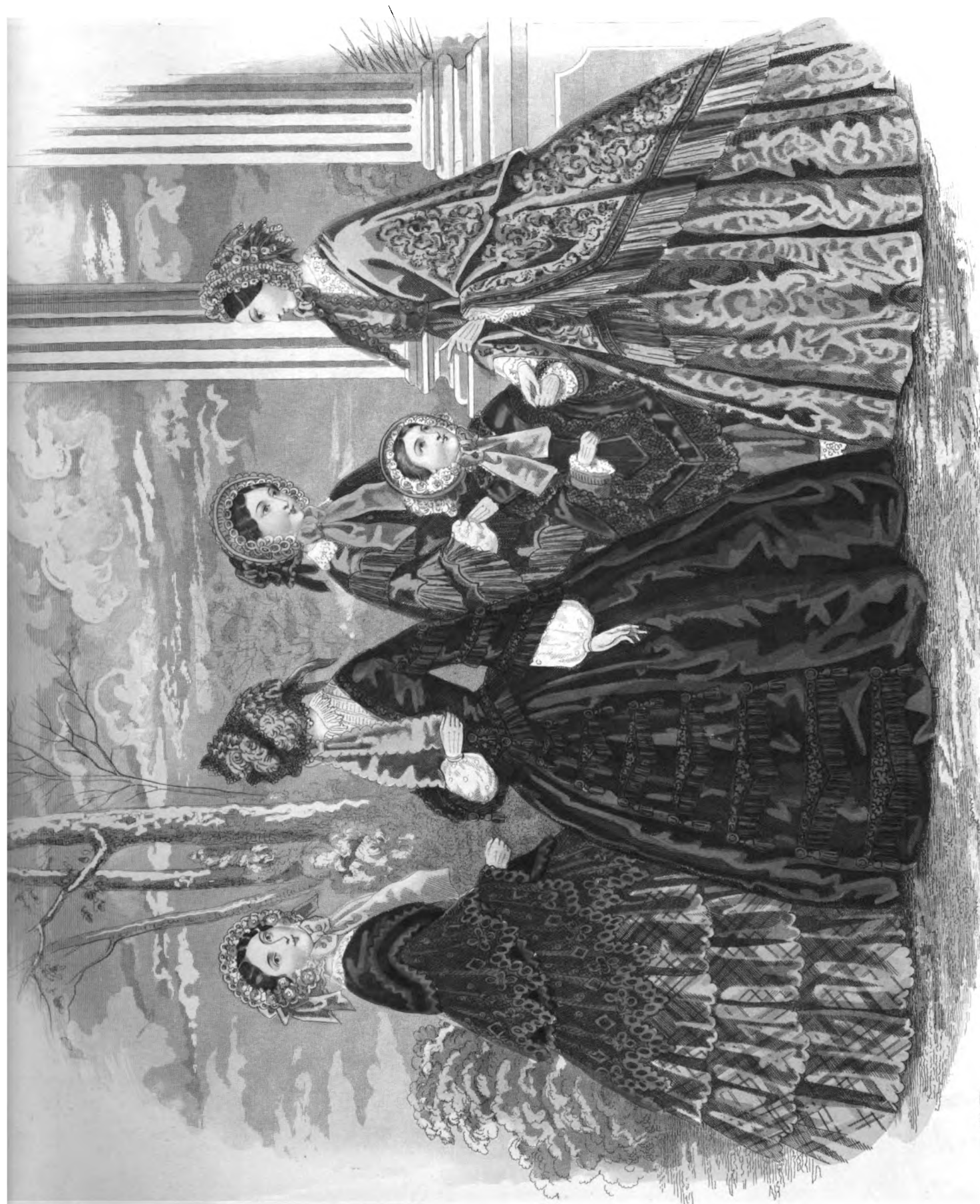
First cap of rich lace and cerise ribbon drawn across the top and fastened in bows at the sides.

Second cap of blond trimmed with white ribbon, adorned with large pink roses and golden leaves.



Fashion for LONDON AND PARIS. March 1854.

Pl. I.



PL II.

Fashion for LONDON AND PARIS. March 1854.



Place III

Fashions for LONDON AND PARIS. March 1854.



Fashions for LONDON AND PARIS, March 1854.

PL. III.

Morning cap of worked muslin and narrow green satin ribbon.

Sleeves of cambric and lace, with bows of blue ribbon on one and yellow on the other.

DESCRIPTION OF MODEL.

With this month's number we present our readers with the model of a shawl-mantelet suitable for the season, which may be made of moire, satin, taffetas, velvet, &c., and trimmed with guipure velvet, plush frisé, fringe, or frills. The part forming almost a sleeve is made by cutting it with the back, and forming seam with the bias of the front. It is open at the throat, and meets at the waist with a brooch or pin.

THE POLYANTHUS.

THERE is hardly a spring flower that awakens so much interest as the polyanthus, nor is there any of so fine a character so much neglected. In the country, it is true, there are many humble florists who still pay attention to its culture; and if we desire any addition of healthy plants, we must go northward. We are in great hope that as the Manchester Botanical Society holds a show the last week in April, we shall see this beautiful tenant of the border exhibited in perfection. At present there is not one good grower round London for many miles; and those who order them of metropolitan nurserymen will have them from the country second-hand, or will get plants that the buyer can do nothing with. They require a rich loam; a natural border, which the mid-day sun does not reach, or, if in an open space, shading from the extreme heat; and a mixture of one-third well-decomposed cow-dung is all the addition wanted. Some of the best varieties have been in cultivation for years, and for a very long time the only novelties worth adding that have come under our notice are Fire King and the Duke of Northumberland, now for the first time advertised to come out. Pot culture is resorted to for exhibition, but their beauty is to be seen in the ground, for the flowers are perfectly flat, and are then to be seen to the greatest advantage. Of the polyanthus there are two distinct characters, the pin-eyed and the thrum-eyed; in the one the pistil comes above the face, and is like a pin with its head exposed, while the anthers with their farina are concealed at the bottom of the tube. These are not valued, although exceedingly beautiful as border flowers. The others have the pin very short, and the anthers with their farina fill up the tube, and rise above the surface. These are the show flowers. This fact accounts for the difficulty of obtaining new varieties. The thrum falls down to the pistil or pin, and the flower fertilises itself; the consequence is that most seedlings are like the parent. The proper way to obtain a change would be to fertilise a pin-eyed one of desirable colour and character with the thrum of a good variety, which is comparatively easy, because the pin, being above, can be got at well. But even then the vast majority will be pin-eyed like the parent, though varied in colour. Still, for anything very novel, we should look to the progeny of these pin-eyed ones. A few good ones for the young cultivator would be Fire King, Duke of Northumberland, Lord Crewe, Fletcher's Defiance, Pearson's Alexander,

Collin's Princess Royal, Buck's George IV., Nicholson's King, Craiggie's Timandra, Collyer's Prince Regent, Craiggie's Bertram, and Clegg's Prince of Orange. In pots they should be cultivated like auriculas, with the exception of the soil being two-thirds rich hazel loam. They must never be dry; and, as the fibres grow close to the pot, they must not be frozen. In the ground they take no harm. After blooming they are parted into single hearts, and they never bloom so well as when all side shoots are removed as soon as they appear. When shown there should be but one truss, which, like the auricula, should have seven perfect pipes, although only five are wanted in the north. They must never be allowed to get dry, and must have all the air that can be given in open weather. In beds or borders they will grow themselves; but the greatest care must be taken that no slug or snail be allowed to touch them. They must be constantly examined to prevent it.

WHAT IS LIFE?

LIFE! thou question of all ages—
That around us, yet unknown,
Keep'st thine ever-thronging myriads
Subject to thy mystic throne :—
Life, whence springing,—whither going—
What becoming—oh, explain—
Let us know thee less imperfect,
Let our searching be less vain!

WHAT IS MAN?

Chemically speaking, a man is forty-five pounds of carbon and nitrogen, diffused through five and a half pailfuls of water.—*Quarterly Review*.

What is a man
If his chief good, and market of his time,
Be but to sleep and feed? A beast, no more.
Sure, He that made us with such large discourse,
Looking before and after, gave us not
That capability, and god-like reason
To rust in us unused.—*Shakspeare*.

Why, he stalks up and down like a peacock, a stride and a stand; ruminates like a hostess that hath no arithmetic but her brain to set down her reckoning; bites his lip with a politic regard, as who should say, There were wit in his head, and 'twould out; and so there is; but it lies as coldly in him as fire in a flint, which will not show without knocking.—*Ibid*.

MARCH.—The third month according to the calendar of Numa and Julius Cæsar, but in the calendar of Romulus it stood first, in honour of his reputed father, Mars. Aries is reckoned the first sign of the zodiac, and consists of sixty-six stars. It is usually called the vernal sign.—*From the Almanack for 1854, issued by the Directors of the Bank of Deposit*, which, in addition to the usual contents of an almanack, gives a synopsis of the working of the Bank of Deposit and National Insurance and Investment Association. See advertisement on second page of wrapper.

QUENTIN METZIS;
OR,
THE BLACKSMITH IN LOVE.

IN the year 1470, there was at Antwerp a celebrated blacksmith, who employed many industrious and able-bodied workmen, and whose forge rang daily to the sound of the hammer, and glowed in the fierce red light which imparts so fantastic and strange a character to every object that it illuminates. Amongst his workmen was one who seemed never to have been destined by nature for so laborious an employment. He was one of those exceptional beings who afford striking evidence of the power of the will, united with physical debility; for in this young man, who was no other than Quentin Metzis, it was moral energy that supplied the place of strength. He felt that it was art and not labour for which he was qualified; yet he had patience to resign himself to his destiny, and a spirit of emulation which taught him to excel even in this laborious profession. He was the blacksmith's best workman, and his master loved him, despite the apparent singularity of his character; for, inwardly conscious of a capacity for better things than striking the anvil or shoeing a horse, he did not share the habits of his comrades. It was not that he despised them; but they wearied him, and when once his task was done, he liked better to be alone with his own thoughts than to drink with them.

One evening that the smith's workmen were going to a neighbouring tavern, they invited Quentin Metzis to accompany them. He thanked them kindly, but declined.

"What is the matter with him?" asked one of the workmen of his companion, when Metzis was out of hearing.

"He is in love," was the reply.

"Well, what does that signify? That is no reason for not drinking; but rather the reverse."

"Very true; but he is sad, and it is that which prevents him from drinking."

"Then he must see love in a wrong light: for I am in love too, and I am merry."

"Yes; but you are not in love with a girl who is too rich and too handsome for you, and that is what has happened to our poor comrade, who is madly in love with the daughter of a man who will only bestow her upon a painter; and as no one can make pictures with a hammer and anvil, the poor fellow is quite out of heart; and unless the father changes his mind, which is not likely, Quentin Metzis will probably never marry his sweetheart."

And the two speakers returned to their bottle, without troubling themselves further about the sorrows of their comrade.

As to Metzis, he had, as we have said, left his companions, and his eyes fixed on the ground, had turned down a well-known road, under the guidance of his heart rather than of his will. Suddenly he stopped before a door which he had no right to open, and concealing himself in the shade, waited with his eyes fixed on one of the windows of the house for that which he similarly awaited every evening—for that which gave him strength for the toil and burden of the morrow. Then, when he

had seen the window open—when, as in a celestial vision, a silent gesture had answered his gaze, and after this long-desired moment of happiness the window had closed again, he retraced his steps, repeating to himself, as he did every evening, "She loves me!" and on these three words he based all his visions of the future. Sometimes a gleam of hope shot across his soul; but when, on quitting some church where he had been praying, he contemplated the *chefs-d'œuvre* of the period, and reflected that he must do as much before he could gain his object, the momentary hope vanished, and he felt that it was impossible.

Returning home after this transient happiness, he found his mother, whose constant prayers were for her son, awaiting him. He embraced her affectionately, saying—

"Good evening, dear mother."

"How are you this evening, Quentin?"

"Quite well, thank you, mother."

And embracing her once more, without perceiving the tears which rose to her eyes, he retired to his chamber, where he was alone with his dreams.

Hence arose the long, feverish hours of watching, in which the workman dreamed of art, the humble blacksmith of glory, the unhappy lover of love; hours which consumed half of the night, and left him sadder and more powerless than before.

There are sorrows which can be held under sufficient control to conceal them from the eye of strangers, but cannot be hidden from a mother's love; and every morning, when Metzis went forth to the forge, his mother gathered from her son's pale face how many sleepless hours he had passed. Without ever having learnt it from his own lips, the poor woman fully comprehended that her affection was no longer sufficient for her son, and she waited till he was gone to let her tears flow without restraint.

One morning, however, he was so dejected, and looked so deadly pale, that his mother would not let him go out; and in the evening, at the hour when he was wont to seek the spot where all his happiness was centred, he was too feeble to leave his bed.

The reason of this was that despair and discouragement had at length overpowered the strong will which had struggled against them, and that his scanty hours of sleep had given place to utter sleeplessness. He was a prey to one of those illnesses which, varying in form and name, are the same in fact; which waste the frame, dim the eyes, and wear out the heart.

It is in moments such as these, when all hope forsakes us, that we cling to the blessings which still remain; and Quentin Metzis, unable any longer to seek the daily solace of a glimpse of his mistress, turned for comfort only to his mother's love.

He opened his whole heart to her; and the poor woman, who had nothing to give but her own life for that of her son, perceived at once that, unless it pleased God to work a miracle, that son must die.

One of his brother workmen, who often came to visit him, reached his door one day, at the very moment that a procession in behalf of the sick was passing along the street; he held in his hand one of the wood-cuts which were distributed by the members of the brotherhood.

"Well, Metzis, how are you?" asked the blacksmith, on entering.

"Much the same, thank you."

"I have brought you one of the woodcuts given by the brethren."

"What for?" asked the sick man.

"To cure you," replied his friend. "The procession in behalf of the sick has just taken place, and some of these wood-cuts have just been distributed; and as I know what wonderful cures they effect, I have brought you one."

"But there are illnesses which they cannot cure," said Metzis, "and mine is one of those."

"Why should you be so discouraged? It is that which does you harm. Try and divert your mind, and you will get well. If it only serves to occupy your thoughts a little, it will do some good. Take it, and amuse yourself with copying some of these figures of the blessed saints; it will help to pass the time, and that is something when one is ill."

The blacksmith then shook hands with him and went away, leaving the miraculous wood-cut on his bed.

When Metzis was alone, he relapsed into his usual reverie, without appearing to remember his friend's words. His mother, absorbed in prayer, was watching beside him like a guardian angel; but, at length, perceiving that he was falling asleep, a rare blessing for him, she rose and left the room.

When he awoke, he found the wood-cut still lying on his bed, where the blacksmith had left it, and took it up mechanically, saying, "It is not that which can save me!" Yet he no longer looked at it with indifference, but contemplated it first with devout attention, and then with prayer, till the tears filled his eyes, and it seemed to him as if these quaint figures of saints smiled upon him, and whispered to him the words of hope to which in suffering we are all so eager to listen. He dashed away his tears, regarded the wood-cut with increased attention, then rose from his bed, went to the table, seated himself, and began to copy the figures of the saints, whose countenances still smiled upon him. He appeared rather like a somnambulist, obeying the dictates of some hidden influence, than a waking man acting in accordance with his own will, so immoveably fixed were his eyes, so low and feeble was his breathing. Yet an occasional smile gleamed upon his face, for now his copy began to assume form and likeness to the original—his own saints began to smile encouragingly upon him. It seemed as if the miraculous cure foretold by the blacksmith were really in process; for Metzis began to perceive with his own eyes the goal of which hitherto he had only dreamed. At the end of half an hour he stopped; drops of perspiration stood upon his forehead, as upon that of a man awaking from an agitating dream. He looked at his work—

The likeness was perfect—the joy had well nigh turned his brain!

His poor old mother, bending over his chair, had understood all his sufferings, entered into all his dreams, and doubtless, while her son had worked, she had done her part in prayer. Certain it is, that when his task was done, and Metzis arose, he met the eyes of his mother beaming upon him through tears of joy—they had no need of words to understand each other, and were soon locked in each other's arms.

At this moment his visitor of the day before made his appearance. Metzis hastened towards him, and to his surprise embraced him eagerly.

"You have saved my life," said he.

"How so?"

"With your wood-cut."

"Ah! I knew that—and so you will come back to the forge?"

"No; I am no longer a blacksmith."

"Dear me! what are you then?"

"I am a painter."

"You? a painter?"

"Yes, I," and with these words Metzis left the room.

"I see; the illness has taken a different form, and touched the brain. Your son is out of his mind," said the blacksmith to Quentin's mother.

"God is great and merciful, and he has had pity upon him," said the old woman, "that is all."

"We shall see," replied the man. "I shall wait till he comes back;" and he sat down beside the table at which Metzis had been working, and on which he perceived both the original wood-cut and the copy. He was struck dumb with amazement, the miracle was obvious and palpable. He waited with impatience the return of his friend, the cause of whose sudden departure he did not understand, and was curious to learn.

Half an hour later Metzis reappeared.

"Where are you come from?" asked the blacksmith.

"From my father-in-law's house."

"Are you married then?"

"No; but I soon shall be."

The blacksmith reverted to his original idea that his friend was mad. He, however, wished to be sure of the fact before he left him, and asked him whom he was going to marry.

"A young, rich, and beautiful woman, who was to marry only a painter. I have just offered myself."

"But a long time must elapse before you are qualified to paint a picture, and, perhaps, in the meantime your wife may grow tired of being the widow of a future husband."

"She will wait for me."

"Well, but what have you done?"

"I went, as I have told you, to the father, and asked of him his daughter's hand, which he refused me."

"Very naturally."

"He told me that he had promised her in marriage to a painter, and could not give her to any other, unless he were a better artist, and when, on his asking me what I had done hitherto, I told him that I had worked in iron, he laughed in my face."

"And what did you do?"

"I merely said to him, 'Give me six months' time, and if I do not then bring you a better picture than your son-in-law elect, you may give him your daughter.' He went on laughing, and challenged me to do it. I accepted the challenge, and I am going to set to work immediately."

"You are quite right there; you should strike while the iron is hot," said the blacksmith, who borrowed his figures of speech from his profession.

"And now many thanks to you, my good friend, for it is to you that I owe all this. In six months' time you will come to my wedding."

And the two young men parted, the one to go and tell the news at the forge, the other to commence his task.

Then began an obstinate struggle between the artisan

and artist, which, as it became more arduous, entailed many an hour of deep discouragement, in which the poor votary of painting gave way to exhaustion and despair on beholding how little he had effected, and how much yet remained to be done. He had not, indeed, mistaken his calling so strangely revealed to him by the wood-cut, but so much study and labour were required in order to attain his end, that but for his undying love, for the gratification of which renown was an essential condition, he would have abandoned his design as impracticable. But time rolled on, and Metzis, absorbed in the pursuit of his object, disappeared from his accustomed haunts, or only came forth occasionally to take breath before renewed efforts. At length he reappeared amongst men, pale and wan from victory, as others are from defeat, but with a glance of triumph in his eye, beaming with the consciousness of power unalloyed by pride.

Six months had completed the miracle foretold by the blacksmith, and he now knocked eagerly at the door before which he had so often kept his hopeless watch.

"Oh! is it you, Metzis?" said his future father-in-law, on beholding him. "Your six months are passed, and you come to acknowledge yourself beaten."

"You are mistaken," replied the artist, "I have still a fortnight before me; but, with your leave, I had rather be beforehand."

"Is not that presumption?" said the father.

"No; it is only very natural impatience to secure the prize I have laboured so hard to gain, now that I have won it."

"Won it?"

"Yes, indeed. The proof of it is too large to bring hither, or I would on no account have troubled you; but if you will have the kindness to come with me, you can give me your opinion of a picture which I purpose to present to the church in which I am married."

The two men went out together, and a week after Quentin Metzis was married, to the great wonder and admiration of all the smiths of Antwerp, before an altar-piece, of which the centre compartment represented the burial of our Saviour; the right-hand one the presentation of the head of John the Baptist at the table of Herod; and the left-hand one St. John in the cauldron of boiling oil. This painting is to be found in the Sistine Chapel of the Church of Notre Dame at Antwerp, and is one of the best performances of Quentin Metzis. In front of the same church, which contains the first effort of the painter, is to be seen the last work of the blacksmith: a well, of which the wrought-iron decorations were shaped with the hammer and not with the file.

The singularity of his marriage, his previous profession, and, above all, his indisputable talent, acquired a great reputation for Quentin Metzsis. It is always an attraction to the public if there is something strange or poetical to shed a romantic interest over the man whose works they admire or seek to purchase. The English have this taste in a peculiar degree; thus Quentin Metzsis has become a great favourite with them, and so many of his pictures have passed into their hands, that now, with the exception of two or three, it is difficult to say what has become of the productions of the painter-blacksmith.

Amongst them, we may, however, specify, besides the painting before which his marriage took place, his own portrait and that of his wife, both of them to be found in the Florence Gallery, and two scenes from the life of our

Saviour—the Virgin and Child, and the Christ and his Mother—full of the poetry of religion.

His other works are so scattered that it would be impossible here to give a list of them.

Such was the life of the blacksmith Metzis, thus epitomised in the Latin verse upon his tomb:

"*Connubialis amor de Mulcibre fecit Apollon.*"

Quentin Metzis died at Antwerp at the age of 79, in the year 1529.

He was first interred in the Church of the Chartreux de Kie, and his body was afterwards removed to the foot of the tower of the cathedral, where his monument now stands, with this inscription:—

"*QUINTINO METZIS,
Incomparabilis Artis Pictoriæ Admiratrix
Grataque Posteritas, Anno, Post Obitum Seculare
cio is c. xxix.
Posuit.*"

"DELVIN" REILLY,

THE DUELLIST.

IN the year 1761, and for many after years, there existed in Dublin a public garden, the resort of the fashionable world at that period, called Marlborough-green. It occupied the ground on which Lower Gardiner-street, and, I believe, part of Beresford-place now stand. In that year there arrived in Dublin, on a visit to his family, a Captain O'Reilly, of a cavalry regiment in the Austrian service. Walking one day in the garden of Marlborough-green, in company with some ladies, a gentleman passed, in uniform, I think, for he was a cavalry officer, whose spur caught the gown of one of the ladies, and tore it. The offender apologised, and each party continued their promenade. When they met again, a similar circumstance occurred. O'Reilly, now becoming angry, used some strong expressions, which were haughtily replied to, accompanied by a challenge to decide the matter on the spot. They stepped accordingly into the Green, and drew. O'Reilly had never fought with a small sword. He knew that his antagonist was Lord Delvin, eldest son of the Earl of Westmeath, and equally well known as one of the most accomplished swordsmen of the day. He knew, therefore, that in a rencontre of any duration he was sure to be killed, and accordingly the moment their points met he threw himself with all his force on his adversary, and ran him through the body. Lord Delvin fell. He was carried home, and died next day, enjoining his family and friends not to prosecute his antagonist, whom he confessed he had purposely provoked, but why I have never heard. O'Reilly, alarmed for the consequences of this act, left Dublin that night for the county of Meath, either to seek shelter with his friends, or to make provision for an attempt at escape from Ireland. He walked the entire distance to Kitten, between thirty and forty English miles. On his arrival there next morning, his hair, through agitation, as was believed, had, from auburn, become as white as snow. He was pointed out to me in Dublin some thirty or forty years afterwards by the name of "Delvin" Reilly, in allusion to this unfortunate duel.—*Reminiscences of an Emigrant Milesian.*

PLATE V.



LONDON AND PARIS

Fashions for April, 1854.

V E T A . I T



UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 280.

APRIL, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

March 27th, 1854.

CHEER AME,

THE new materials for the season seem to run much in foulards of dark colour, with small flowers or taffetas sprigged; the small checks are also worn in silk, whilst popelines are in large checks; black, however, continues in universal favour. Many of the most elegant dresses have ribbon introduced on them; instead of being à disposition, it is sewed on according to the taste of the wearer, and is necessarily more expensive and more original.

The dresses with plush bands will soon now be laid aside, though on cloaks and mantelets it may continue to ornament for some time yet. Ribbon will be profusely used in trimmings for dresses this season; but lace will always form the most elegant and most admired of all ornaments, whether for the walking dress, the ball, or court costumes, the richness of it varying with the style required. The dresses a disposition will be worn more in richer materials than in common ones; the newest are brochis in stripes or checks. The endeavour to shorten the waists, which was tried, does not appear to succeed; the jacket bodies still remain fashionable, and are made open or not at pleasure, the basquines, or jacket part, being slashed, rounded, or square, and often with revers forming pelerine; the velvet trimmings, feather fringe, and a mixture of chenille or bullion fringe, form very elegant modes of trimming, and may be rendered more or less rich according to the width and style used.

Cannezos with jackets are made of embroidered muslin to wear with skirts of coloured taffetas; some are ornamented with lace, others with puffs. This latter style of trimming will be much in vogue this season, and will be introduced in various ways on the muslin peignoirs, either ornamenting down the fronts or as a kind of heading to flounces. Collars are worn very large and in deep points; these are to wear with high bodies with open dresses; they are made of insertions and frills of embroidered muslin or lace. The monseigneur sleeves and collars are also fashionable.

In evening dresses tulle, crape, organdy, and tarlatane, are

the favourite materials. The dresses of crape with triple skirts are covered with bouillonnées, and those of gaze lisse are with deep vandykes, edged by a small ruche, whilst moires are with berthes and flounces to match of point lace or guipure. The Grecian body is a form much adopted, particularly in evening dresses of light materials. Very pretty dresses are made of white tulle, with flounces from the waist, which are edged by a wreath of crape leaves. This style may be applied in all colours, and offers much opportunity for the display of taste and talent. Not unfrequently the flounces of the tulle dresses are raised at each side by a bunch of flowers, whilst dresses with double skirts bouillonné are raised on one side by a triple chain of flowers. Taffetas dresses often have alternate flounces of taffetas and lace; under the lace is placed a tulle of the colour of the taffetas, and a ruche heading it divides it from the taffetas flounce; the berthe on the corsage should correspond. Organdies are often embroidered all over in silk. Wheat-ears in straw colour have a particularly good effect, as well as small rosebuds.

The present method of dressing the head is rather wide and voluminous, and necessarily requires much lightness in the ornaments used, and which no doubt may have led to the introduction of crape in the manufacture of flowers, particularly in the foliage, which is thus rendered so light and transparent. For the trimmings of dresses it is remarkably well adapted, the wreaths of acorn or ivy leaves being veined with gold or silver, and edging either the double or triple skirts or flounces is extremely elegant, and much lighter than the former style of foliage wreaths.

The pelisse, it is said, will now be replaced by the mantelet écharpe, which will lose none of its former favour. A new manteau is spoken of to replace the pelisse; it will be made very full. The small round Talmaa of velvet are not yet discarded, but the scarf mantelet is more elegant; the new ones are small and becoming; lace, embroidery, and velvet guipure are the chief trimmings used. The prettiest spring colours in taffetas, reps, and moire are used, but black is always the most numerous, trimmed with broad guipure, headed by a ribbon ruche or stamped velvet. Velvet shawls are also worn.

Again, as the spring returns, does it bring us once more in endless variety the bonnets of fancy straw. Many are so light in texture as to answer to their name of lace straw,

which is not unfrequently mixed with bands of paille de riz. The forms appear smaller than ever, and the difficulty of keeping them on the head is only to be obviated by introducing a small spring into the crown, which continues simple in form and trimming, that being mostly reserved for the fronts, which continue to be ornamented at the edge with lace ruches of ribbon or feather; dust colour mixed with blue or pink is a favourite mixture. Capotes of tulle bouillonnées are pretty, with bands of fancy straw between, or rather of straw lace or guipure, so light is it. Light-coloured velvets are also mixed with bands of paille de riz and blond. Capotes of taffetas with runners have a blond put on full between each, entirely covering the space between the runners; straw is also intermixed with chenille, velvet, or lace. Some bonnets are of tulle, embroidered with straw. Flowers are profusely used inside bonnets, and small bunches are introduced on the front, mixing with the tulle. Mouchetées or spotted silks are fashionable for bonnets; but satin, crape, velvet, tulle, lace—all are used and intermixed with good effect.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Boy's Dress.—Jacket of crimson velvet, and white waistcoat, skirt of popeline, and gaiters of cloth.

Carriage Dress.—Robe of taffetas, with jacket body closing to the throat and terminating in points at the waist; mousquetaire sleeve; the centre of the skirt ornamented on tablier by vandyked biais. Bonnet of fancy straw and crape with feathers.

Carriage Dress.—Robe of embroidered silk, with three deep flounces; mantelet shawl of black tulle trimmed with lace; capote of silk and lace with field flowers.

Walking Dress.—Robe of popeline with jacket body ornamented with velvet; manteau of taffetas trimmed with two rows of dark velvet. Bonnet of taffetas and paille de riz, with wreath of flowers inside.

Promenade Dress.—Robe of lilac taffetas with open body edged by a chain trimming, which also terminates the sleeve of three falls and edges the flounces on the skirt. Capote of paille silk trimmed with nœuds of narrow ribbon guimpe, and sleeves of embroidered muslin.

PLATE II.

Promenade Dress.—Robe of figured silk with open body; mantelet shawl of taffetas trimmed with white lace, headed by a small ruche. Bonnet of pink crape and ribbon, with feathers at the sides.

Walking Dress.—Robe of taffetas with full body and plissé of ribbon down the front; the skirt is ornamented by six rows of plissé graduated in width; the sleeves are half long, nearly covered by frills. Bonnets of fancy straw and silk, with flowers.

Carriage Dress.—Robe of popeline, and jacket of cerise velvet trimmed with black lace. Capote of green silk.

Carriage Dress.—Robe of moire antique ornamented on tablier by bands of velvet edged with fringe and terminating in nœuds at each end; jacket of black velvet trimmed with fringe. Bonnet of paille crape and ruches.

Walking Dress.—Robe of brown popeline with close jacket body; Talma of green silk lined with pink and ornamented by a trimming of stamped velvet. Bonnet of pink silk with wreath of flowers inside.

PLATE III.

Walking Dress.—Robe of popeline with jacket body; mantelet of taffetas trimmed with a broad band of velvet. Capote of taffetas ornamented with ruches.

Evening Dress.—Robe of moire antique; the body is pointed, and with fullness from the shoulders inclining to the point, having bouquets of flowers with foliage extending to the sides; similar ones ornament the short sleeves, and are also introduced on the bouillons of the skirt; a wreath to correspond ornaments the back of the head.

Walking Dress.—Robe of taffetas with jacket body trimmed round with a ribbon ruche; guimpe, with collar and sleeves of embroidered muslin. Bonnet of lace and ribbon of straw colour.

Child's Dress.—Frock of popeline trimmed with narrow black velvet; mantelet of pink silk trimmed with fringe. Bonnet of fancy straw and white silk.

Morning Dress.—Robe of glacé silk; the skirt is covered with flounces, pinked; the body in fullness, but meets midway from the waist, where it is ornamented with nœuds; guimpe of embroidered muslin. Small lace cap with rosace and nœuds of cerise velvet.

PLATE IV.

Promenade Dress.—Robe of reps with high body forming jacket at the waist; mantelet of velvet richly embroidered and trimmed with broad fringe. Capote of silk and paille de riz.

Carriage Dress.—Robe of moire with high body and basques ornamented by a velvet trimming, which descends the skirt on tablier; the sleeves are in bouillons, confined by bands of velvet. Bonnet of fancy straw and silk.

Carriage Dress.—Robe of moire with high body; the skirt is ornamented by three rows of feather fringe; mantelet of black guipure trimmed with broad lace to correspond. Capote of lace ornamented with ruches and flounces.

Carriage Dress.—Robe of taffetas, with jacket trimmed with broad lace. Bonnet of lace and flowers.

Public Promenade Dress.—Robe of taffetas with flounces edged by two rows of stamped velvet; open jacket with double bell sleeves; the whole trimmed with stamped velvet. Bonnet of crape and paille de riz with feathers.

PLATE V.

Riding jacket made of dark green cloth, fastened up the front and on the cuffs with silver buttons, and trimmed round the edge with braid of a lighter shade than the cloth. Neck-erchief of pink silk; collar and sleeves of cambric.

Riding hat of black felt, trimmed with a plume of long tail feathers.

First cap composed of white blond with dark blue velvet ribbon.

Second of lace, with bunches of white flowers on each side.

Morning caps both of worked muslin, with pink and green trimmings.

Chapeau of lilac-coloured crape, with primroses placed on puffs of white blond; strings of pale yellow satin.

Bonnet of pink silk, with two feathers at each side of the same colour, and a wreath of white roses inside.

Carriage bonnet of amber satin and black lace, lined with black velvet in vandykes and a wreath of flowers and leaves; strings of amber edged with black.

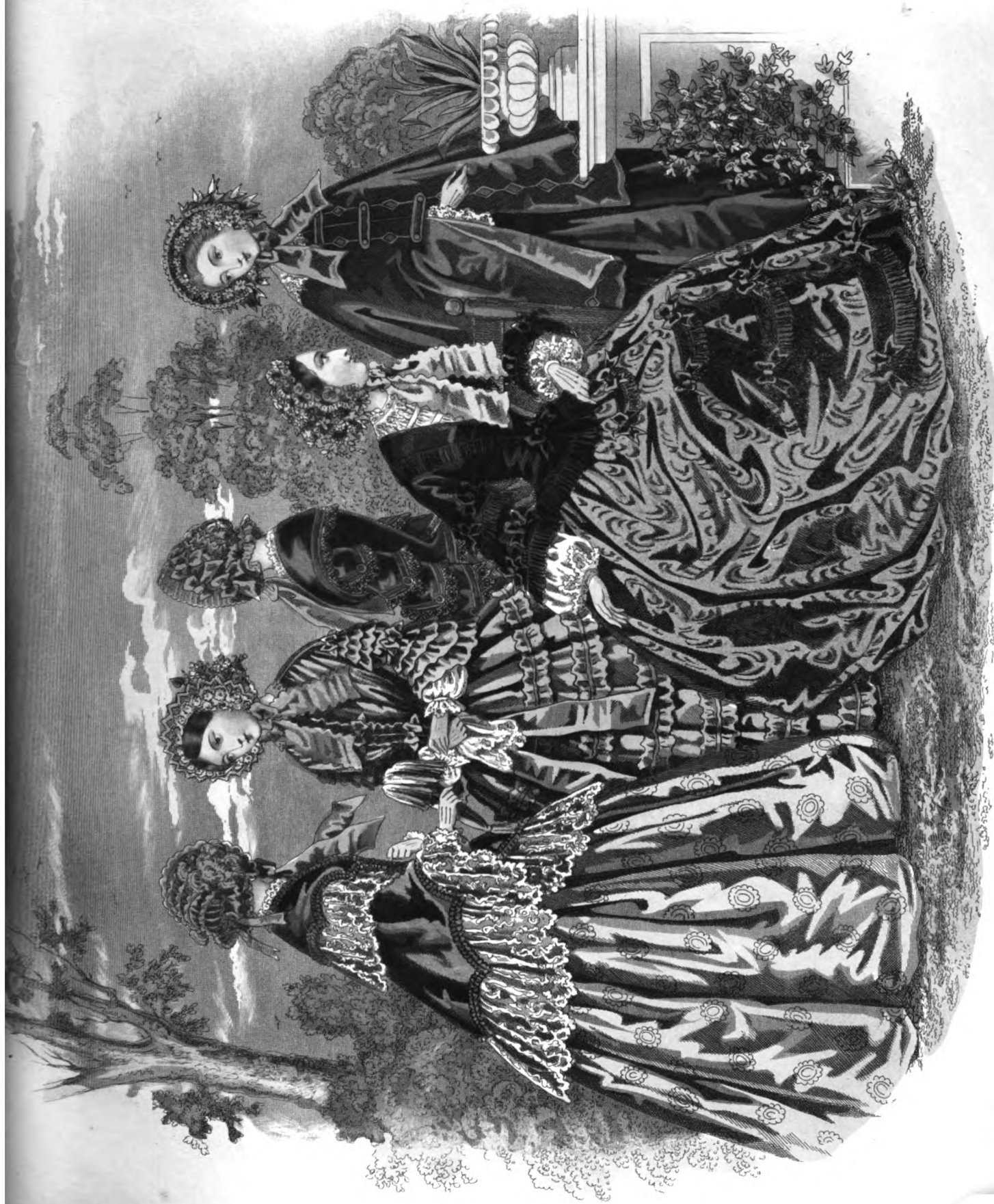
DESCRIPTION OF MODEL.

The model given is of a small mantelet, suitable for a middle size, and can be increased or diminished at pleasure; the only seams being on the shoulders, the back straight without join. It is intended to be trimmed all round with deep frill of the same or lace; if a frill, it is to be put on in plaits, and the edge of both mantelet and frill may be waved, and would look pretty edged by a narrow ruche or festonné in silk. This mantelet is also suitable for muslin trimmed with frills of work.



Pl. I.

Fashions for LONDON AND PARIS. April 1854.



Fashions in LONDON AND PARIS April 1851.







Fashions for LONDON AND PARIS. April 1854

WHERE ARE THE EGGS?

Nor long since a gentleman in the county of Lancaster purchased some Rouen ducks, which he was assured were good layers. As he desired them to be prolific, he was particular in his inquiries, and the ducks in question were strongly recommended to him as possessing the quality which he wished. They did lay very well for a few weeks, and then their produce suddenly fell off, till at last it failed altogether. Every attention was paid to their treatment; their food was closely inspected, and their lodgment duly regarded; but in vain. Not an egg did they present to their owner in return for all his care and diligence. He complained to the person from whom he had purchased them, who assured him that they were most prolific layers up to the period when they were sold, and insinuated that the present owner must have neglected their food. The owner, however, assured him that such was not the case. "Well then," said the seller, "I have no doubt they are laying yet; but the question is, where are the eggs?" "That," replied the owner, "is eggs-actly what I want to know." As the apparent sterility of the ducks still continued, the owner sought in every direction with the hope of finding the produce; but, as the ducks had never been known to stray from their pond, this labour was of course unattended with success. At length the birds, being deemed incurably barren, were sold, and no other ducks were placed upon the pond. Shortly after the water was drained off, when, lo! in the bottom of the pond were found no less than 163 duck eggs. It is believed that the ducks, having been disturbed by children who rummaged their nests for eggs, took to laying them in the water, an eccentricity not unfrequent amongst these birds.

LINES BY AN OLD BACHELOR.

WHEN Beauty smiles,
Beware her wiles,
For mischief lies in ambush nigh—
When Beauty sighs,
Then Wisdom flies.
For danger lurks in every sigh.
Her smiles and sighs,
Like April skies,
Now sunlit all, now clouded o'er—
Are but the forms
Of brooding storms,
That round the patient husband roar.

LET ME SEE HIM ONCE MORE.

LET me see him once more
For a moment or two,
Let him tell me himself
Of his purpose, dear, do;
Let him gaze in these eyes
While he lays out his plan
To escape me—and then,—
He may go—IF HE CAN!
Let me see him once more,
Let me give but one smile,
Let me breathe but one word
Of endearment the while;
I ask but that moment—
My life on the man!
Does he think to forget me,—
He may—IF HE CAN!

GUIANA.

LITTLE is known in England about this colony, except that on the coast it is one of the most unhealthy of the British possessions in America, being an alluvial flat, for the greater part having a very deep soil of decayed vegetable matter, remarkably fertile. The northern part touches the river Orinoco near the sea, and the river Essequibo passes through its centre. It covers a space of 100,000 square miles, and has a population of 3500 whites, and 100,000 persons of colour. The climate of the interior elevations is far more congenial to health than the flat country, but the latter being the seat or business is that most interesting to Europeans. It is the hottest part, and there the thermometer ranges from 84 to 90 deg., though in the interior, on more elevated ground, it is seldom above 80 deg. In January and November, the temperature is from 85 to 74 deg.; in August from 89 to 78 deg. But our present business is more immediately with the natural history of this colony.

Guiana may be said to be the garden of the New World: on its fertile soil the most beautiful, the most useful, and the grandest plants are spread out in profusion. Of the mahogany tree many superior kinds have been discovered in its forests. But surpassing its fellows in magnitude, and forming the great feature of the woodland, is the gigantic cabbage palm, 120 feet in altitude, with an erect tapering trunk unencumbered by branches for above 100 feet from the ground. The eta, a smaller kind of this palm, furnishes nuts as well as the cabbage; and the cokarito, a still less species, yields a delicate food in the long, thin, tender flakes which are inclosed in a husky tegument on its summit. The manicole, another species, affords along the whole coast, for fifty miles from the sea, a similar cabbage. Next in height to the cabbage palm is the silk cotton tree, 100 feet in altitude and 12 in circumference, without branches for 70 or 80 feet: from this vast stem the Indians hollow out canoes 70 feet in length. The locust tree affords the Indians food from a peculiar farinaceous or manna-like powder which covers its pods, and yields from between its greatest roots a clear transparent gum, which, when reduced by alcohol, is converted into an excellent lacquer or varnish. The timber of the green hart, or sipiera tree, is very valuable; and it yields a globular farinaceous fruit, from which the natives occasionally make bread. The purple hart tree has equally good timber. The bullet tree is used for the manufacture of the arms and shafts of windmills, or for any purpose where a solid durable wood is required. From the wasceba the Indians fabricate their bows, and their ironwood tree forms their clubs. The guaiacum tree grows in Guiana to the height of 40 feet; and the wild cinnamon is abundant. The mawna tree produces a fruit exactly resembling oriental nutmegs, but without their fragrance or taste, and yields a valuable gum. The launa has a fruit resembling a lemon externally and an apple internally, from whose juice a singular blue fugitive dye, or natural sympathetic ink, is formed. The red mangrove covers the low wet soil of the coast and rivers, and affords a capital timber, and its bark is used in tanning leather. The white mangrove is an upland plant, and shuns the water: it is, therefore, destitute of the long depending fibrous shoots which form the characteristic feature of the other, and which, taking root in the loose

swampy soil, soon support and extend their parent tree. The cassia fistula is natural to Guiana. Of the tetermere, the settlers form the panels of ceilings and wainscots, and furniture.

The caraba, or crabtree, is noted for its nuts, which yield, by expression, a copious thick oil, used by the Indians to grease and rub their skins with, in order to defend them from the piercing rays of the sun and the bites of mosquitoes and flies. An Indian will not appear in public unless he is thus anointed, which he calls being dressed. The savory tree is famed for its immense fruit, which contains in its kernels a substance of a more agreeable taste than any nut hitherto discovered. A superior wood to mahogany is obtained from the ducottabolla; and for elegant cabinet work the bourracourra, or letterwood, is yet unequalled. From the bark of the simaruba, a plant indigenous to the soil, a valuable specific for the dysentery is made. The wallabah is used to form the staves of sugar hogsheads, and its bitter bark is a good emetic. The nutmeg of the New World is brought only from the interior by the natives. It is as large as an ordinary apple, and is a remedy for diarrhoeas: its taste is warm and spicy. Gum anime, balsam capivi, and an infinite number of plants affording gums, balsams, and drugs, are everywhere met with; but the balsam most prized by the natives is that called arrecocerra, which is found only in the interior, and is their grand vulnerary for wounds, &c. A species of camphor tree has been discovered, which also affords the canella alba, or winter's bush. The xiarree is a sort of upas, whose poisonous atmosphere prevents other plants from thriving in its neighbourhood. The cuppy tree is used for fences, and takes a fine polish. The canavatepy also polishes well, and gives out the odour of a carnation in working. The berklac is of a pink colour, and adapted for all domestic uses.

The fruits of Guiana are numerous beyond conception. The ducolla apple has the flavour of a marmalade of quinces. Guavas, avigato pears, shaddock, avoira plums, pine apples, musk and water melons, every variety of delicious nuts, mammees apples, plantains, bananas, coffee, and cocoa nuts, the sugar cane, poppans, yams, cassava, forbidden fruit, oranges, lemons, citrons, limes, bergamot, sappadilla, custard apple, and cashew nuts, everywhere adorn the landscape; as do the beautiful tamarind tree, the Arabian jessamy, water lemon, and granadilla vine.

Flowers and shrubs are in infinite variety; and here the trooly furnishes leaves not less than from twenty to thirty feet in length, and two or three in breadth, which are used to thatch the houses, and last for years; whilst the nibbees, or llinas, which throw their fantastic arms round the tallest trees of the forest, and resemble from their leafless nature the cordage of a vessel, are actually used for that purpose, as, on being split into small ligaments, they are formed into a sort of rope.

Among the animals, the jaguar is very formidable. The cougar, or maneless lion, is less in size, but very destructive. The tiger-cat and wild cat are exceedingly fierce, and destroy poultry and small quadrupeds. The coatimondi, or weasel, is equally voracious; but the antbear is the most singular animal of this country. The others are chiefly the great porcupine, armadillo, sloth, opossum, deer, hog of the New World (peccary), agouti, or Indian rabbit, cavy, &c. The tapir of Guiana has not

been well described: we have little doubt it is the hippopotamus of Bancroft, though the large tusks he mentions separate it somewhat from the other species of tapirs. The lubba is a nondescript, which Bancroft informs us is of the size of a young pig, with a short, round, thick head, resembling a Dutch mastiff's, no tail, and short legs, and is covered with fine short hair of a chestnut colour, on the back diversified by white circular spots, three inches in circumference, and white under the belly. It feeds on grain, herbage, and fruit, and is amphibious. Its flesh is eaten even in preference to that of deer. Apes, from the great ourang outang to the little sacowinhee, fill the forests of the interior; and here the dreaded vampire bat may be seen of such an enormous size as to measure 32½ inches between the tips of its wings.

Nothing can exceed the variety and splendour of the feathered race in this clime. The crested eagle, the vulture, Surinam falcon, an owl no larger than a thrush, the butcher-bird, the toucan, pelican, tiger-bird, herons, flamingo, spur-winged water hen trumpeter, or agama, are a few of those best known; which, with countless multitudes of splendid macaws and parrots, humming-birds and parroquets, enliven the otherwise dreary woods and forests. The grass sparrow is an elegant little creature, resembling a paroquet, perfectly green, with a white bill and red eyes. The mocking-bird is black, with crimson edges to the wings, and a crimson crown. The kisheekishee, a small bird from the interior, surpasses all in the variety and splendour of its brilliant colours.

Guiana affords most remarkable insects. Stedman mentions a butterfly which measured from wing to wing about seven inches, and of such a vivid blue colour that no ultramarine could equal it. Centipedes and scorpions abound, but their bite is not mortal. Of all the hideous monsters which this division of Nature's works affords, the great bush, or wood spider, is the most terrifying. One of them was placed by Stedman in a case bottle eight inches high, and filled it. It has five pair of thick legs, and is of a black colour, covered with long thick hair, whilst each leg is armed with a crooked yellow nail, and the pincers from its head, with which it seizes its prey, resemble those of a crab. The walking-leaf, and an animal mounted on six legs, each six inches long, and like those of a spider, are curiosities peculiar to the country. The fire-fly of Guiana is a most splendid insect, above an inch in length, and so luminous that, by the help of two of them, a person may read at night.

Ants of various species are a source of great torment to the settlers; as are mosquitoes, wood-lice, the chiego, &c. "In truth," observes Pinckard, "the annoyance from this source is more severe than the exhausting heat of the climate; for the general buzzing, the biting, stinging, creeping, and crawling of these tormenting objects, distress me far more than the temperature, or any apprehension of disease. We are bitten, stung, or overrun by day and by night, and exposed to incessant pain and discomfort, unless constantly upon the watch, or carefully protected by some defensive covering; being perpetually beset with myriads of flies, ants, mosquitoes, cockroaches, lizards, jack-spaniards, a large species of wasp, fire-flies, centipedes, &c.; which, in addition to their bites and stings, fly in our faces, crawl about our persons, and make an intolerable buzzing in our ears. In the evening, and particularly after rain, the confused noise of these

humming hosts is peculiarly disagreeable. It conveys the idea of breathing in an atmosphere of sounds, or amidst a great and animated hive, where every created insect joins in full chorus; the enormous frog of the country croaking the bass, in a voice which resembles the loud bellowing of an ox."

If Guiana is so prolific in birds and insects, it may with more reason be called the country of serpents and reptiles. The boa constrictor here reaches thirty feet in length, and three or four in circumference. The rattle-snake is eight or nine feet in length, and, together with the ocoeco or labarra, and whip-snake, carries death in its fangs. To these may be added the scarlet snake, the fire snake, the dreaded woods-master, the macouracoura, the caruna, the ibonana or corbra de coral, &c. It is a common opinion in this country that the more lively and various the colours of the snakes are, the more fatal is their poison. Accidents are very frequent, as the houses are open, and the rains often drive these reptiles to take shelter in them. "Sitting on my chair one evening," says Dr. Bancroft, "and putting my hand behind me, I perceived something unusually cold, which I took to be the back of the chair, but soon after felt it move; when starting up, I perceived I had laid my hand on one of these snakes (earunus, a very poisonous one), who was coiled in a heap, with the head uppermost; and, as the pressure of my hand had been light, and the warmth agreeable, he probably intended no injury; had it been otherwise, the consequences might have been fatal." The labarra appears to be the worst of all the Guiana reptiles. Bancroft cites the case of a negro carpenter, who, in turning over a piece of timber, was bitten by one on the forefinger of his right hand. The effects were instantaneous; for the man had but just time to kill the reptile when his limbs failed to support him, and he fell to the ground, and expired in less than five minutes from the time he received the wound; hemorrhage ensued from the nose, ears, lungs, &c., and the blood exuded, so as to occasion the appearance of purple spots on every part of the surface of the body. Stedman mentions a similar fate which befel one of his slaves, from inadvertently treading on a snake of the same species.

The waters are as prolific as the land in Guiana, its rivers swarming with alligators, lizards, water snakes, with the paca or cavy, the tapir, &c. Three kinds of frogs, and a venomous toad, the pipa, whose young lodge in cells on the parent's back, &c., may be cited amongst the amphibious tribe, whilst the same rivers and the coasts abound with every variety of tropical fish. That huge monster the manati, or sea cow, frequents most of them. The frog fish, a sort of large tadpole, and the torporific eel, or topedo, are common to every stream.

THE EXPANDING THE CHEST.—Those in easy circumstances, or those who pursue sedentary employment within doors, use their lungs but little, breathe but little air in the chest, and thus, independently of positions, contract a wretchedly small chest, and lay the foundation for the loss of health and beauty. All this can be obviated by a little attention to the manner of breathing. Recollect the lungs are like a bladder in their structure, and can stretch open to double their size with perfect safety, giving a noble chest and perfect immunity from con-

sumption. The agent, and only agent required, is the common air we breathe, supposing, however, that no obstacle exists, external to the chest, such as lacing it tight with stays, or having the shoulders lie upon it. On rising from the bed in the morning, place yourself in an erect posture, with your head and shoulders thrown back from the chest, then inhale all the air that can be got in; then hold your breath as long as possible. Repeat these long breaths as many times as you please. Done in a cold air, it is much better, because the air is much denser, and will act much more powerfully in expanding the chest. Exercising the chest in this manner, it will become flexible and expansible, and will enlarge the capacity and size of the lungs.—*Home Companion.*

PUNCTUATION.—The following examples of mal-punctuation strongly illustrate the necessity of putting stops in their proper places. "Cæsar entering on his head, his helmet on his feet, armed sandals upon his brow, there was a cloud in his right hand, his faithful sword in his eye, an angry glare saying nothing, he sat down."

I saw a peacock with a fiery tail;
I saw a comet shower down with hail;
I saw the clouds curled with ivy round;
I saw an oak creep on the ground;
I saw an ant swallow up a whale;
I saw the sea brimmed full of ale;
I saw a glass filled with tears;
I saw men's eyes all on a flame of fire;
I saw a house at twelve o'clock at night;
I saw a man who saw this wondrous sight.

THE INFLUENCE OF COLOUR ON HEAT.—The influence which colour exerts over the apparel, as modifying its power of preserving warmth, is very remarkable. As a general rule, all the dark colours absorb more light and more of the sun's rays than those of a brighter kind, and in proportion to this quality is their power of absorbing heat. A good absorber is also a good radiator: hence, dark colours are good radiators of heat, and, according to the nature of their material, bad or good conductors. White, on the contrary, reflects the rays of light, and with them the heat, and thus is a bad absorber and bad radiator of heat. It is, therefore, well adapted both for a summer and winter dress: in the summer season, prohibiting the passage of heat from without inwards; and, in the winter, in the contrary direction. Franklin, many years since, placed a number of small squares of various coloured cloths of the same material on the snow, and found, after a time, that the snow covered by the black piece was the most, and that beneath the white the least, melted. Sir Humphrey Davy took six pieces of copper (each an inch square and two inches thick) of equal weight—one yellow, one red, one green, one blue, and one black. On the centre of the under surfaces was placed a portion of a mixture of oil and wax, which became fluid at 76 degrees. The plates were then attached to a board painted white, and the coloured surfaces of all the pieces equally exposed to the direct rays of the sun. The result was, that the cerate on the black plate first began to melt, then that on the blue, next the green and red, and lastly the yellow. The square coated with white was scarcely affected by the heat, though the black had completely melted. More recently, a similar experiment was made by Stark. He enveloped the bulbs of a num-

ber of thermometers in pieces of the same material, but of different colours, and immersed the whole in boiling water. The thermometer around which the black cloth was wound was covered with green, then red, and, last of all, white; the difference between the black and the white being 25 per cent. This influence of colour is antagonized by the nature of the material; and, as it acts superficially, it produces very little change on thick, although considerable on thin texture, such as gauze.

MONKEY GLEANERS.—Chinese ingenuity is said to have succeeded in teaching monkeys to gather tea on those spots which are not accessible to man but at the hazard of life. The monkeys clamber up to the tea plants, gather the green leaves from between the branches, and throw them down to those who are standing below. In order to encourage them to exertion, their masters throw up food to them from time to time. There is still another useful lesson which the Chinese have taught them. The labourer drives a herd of the monkeys who congregate in the mountain wilderness into a part of the country which abounds in the tea plant, and then sets about worrying and hunting them. The monkeys in their retreat break off the tenderest branches of the plant, and throw them at their pursuer, who gathers them forthwith under his arm, with thanks for the shower of missiles.—*Javashe Courant*.

LE PROMENADE DE LONGCHAMP.

EASTER is, in Paris, the most interesting period of the year; as then the Spring Fashions first make their appearance at Longchamp, which is a broad avenue through the Bois de Boulogne, extending nearly three miles from the Place de la Concorde, opposite the centre of the garden-front of the Tuileries, to the Triumphal Arch of L'Etoile. This avenue (except on this occasion) takes the name of the Champs Elysée, through which it passes: there is on each side this road a broad foot-path laid down with asphalt, and upon Good Friday in each year, the entire population of Paris are en route, either en voiture, or à pied, proceeding up the right hand side of the avenue, to its termination at the Triumphal Arch of L'Etoile, returning down the opposite side, the space between being exclusively appropriated to the heads of the government, whether royal or republican, the foreign ambassadors, and to equestrians. Amongst these are many amazons with elegant riding habits. Gens d'armes are stationed at short distances to keep those who promenade à pied from intruding upon the part appropriated to those who promenade en voiture.

The Promenade of Longchamp commenced at the time of the monarchy under the ancien régime, when it was the fashion to attend the service at Easter, wherever the most exquisite music was to be heard, and at this period all the most splendid equipages of Paris were en route through the Champs Elysées, to a convent at the barriers, to attend the service and hear the music, which, both instrumental and vocal, was of the best description that Paris could supply.

This naturally attracted all the élite of the fashionable world, either in carriages or on foot, producing a scene of

the most animated and enchanting description; which was the origin of Longchamp.

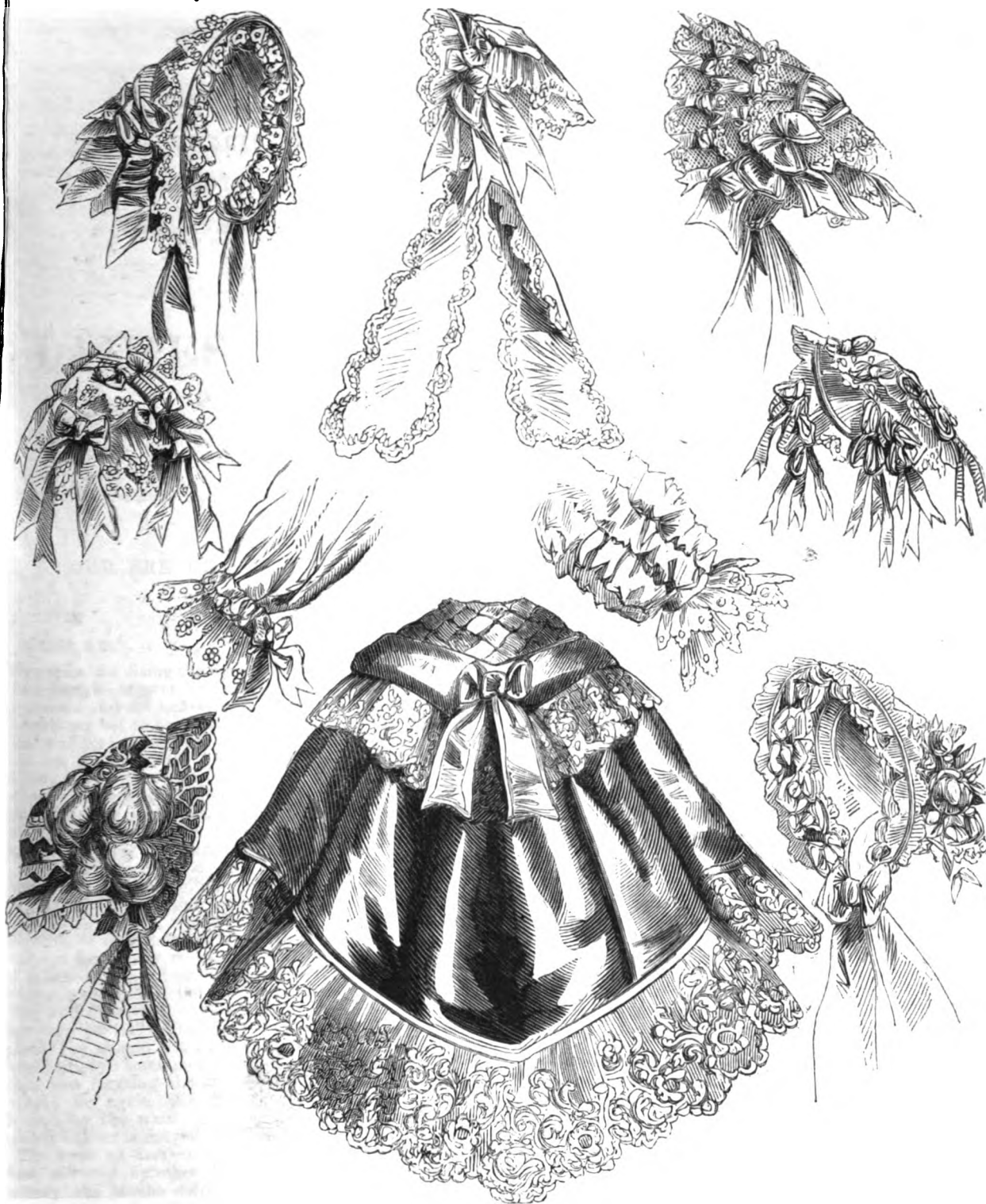
The music is no longer heard, for the convent no longer exists, but the promenade is annually continued with all its splendour. It commenced (as before stated) under the ancien régime, was continued during the first republic, the empire, the restoration, the reign of Louis Philippe, and still exists, for, in the midst of political revolutions, there is one power and one throne which stand, immovable—that of la mode—whose sway is acknowledged by all France, and whose influence extends to all parts of the civilized world. "Vive la mode" is a cry to which there is no dissentient voice raised, for political revolutions have never interfered with Parisian elegance.

The near approach of Longchamp puts all the Parisian élégantes on the qui vive. Some are making arrangements for the display of novel articles for their own toilette; others are speculating upon what their acquaintances will introduce; and all the marchandes de modes are in full activity, endeavouring to outshine each other in the production of novelties. We have had the privilege of being admitted to the ateliers of some of the most fashionable, and several of the costumes represented in this work are destined to figure upon that happy occasion.

THE following circumstance occurred to a Mrs. Barry, at the town of North Walsham, in the county of Norfolk, in the year 1788, whilst representing the character of *Calista* in the "Fair Penitent," in a barn. In the last act of the tragedy, where *Calista* lays her hand on the skull, the above actress, who played the part, was suddenly seized with an involuntary shuddering. She fell on the stage, and was instantly conveyed to her lodgings, and during the night her illness continued; but the following day, when sufficiently recovered to be able to converse, she sent for the stage-keeper, and anxiously inquired if he could tell from whom or whence he procured the skull used the preceding night. He replied, he procured it from the sexton, who informed him that it was the skull of one Norris, a player, who, twelve years before, was buried in an obscure corner of the churchyard. That same Norris was this lady's first husband. The poor woman never recovered the shock. She died in six weeks.

A SLAVE.—That single word, what volumes does it speak! It speaks of chains, of whips and tortures, compulsive labour, hunger and fatigues, and all the miseries our wretched bodies suffer. It speaks of haughty power, and insolent commands; of insatiate avarice; of pampered pride and purse-proud luxury; and of the cold indifference and scornful unconcern with which the oppressor looks down upon his victims. It speaks of crouching fear, and base servility; of low, mean cunning, and treacherous revenge. It speaks of humanity outraged; manhood degraded; the social charities of life, the sacred ties of father, wife, and child trampled under foot; of aspirations crushed; of hope extinguished; and the light of knowledge sacrilegiously put out. It speaks of man deprived of all that makes him amiable or makes him noble; stripped of his soul, and sunk into a beast.

PLATE V.



LONDON AND PARIS

Fashions for May, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 281.

MAY, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
April 27th, 1854.

CHERE AMIE,

THE period for fixing the Spring Fashions—the promenade of Longchamps—is over, and the novelties of the season have appeared; and we hail with pleasure the announcement that bonnets are not to be worn so ridiculously off the head. All shades of lilac to violet and green are the prevailing colours; and one novelty is the adoption of one colour only in the toilette dress, mantelet, and bonnet; but there are so few colours that would be suitable for this style, that it will, we think, be rather exclusive, and not of long continuance; but we proceed to remark on the different points important on the subject of spring fashions.

The jacket style of body by no means loses ground; on the contrary, we think it will be much used this summer, even in thin materials, when the jacket or basques are often double, and put on instead of being made in the body; frequently the skirt, of rich material, is quite plain, the trimmings being reserved for the revers, sleeves, and basques or jacket; those of stamped velvet being much used for them. Skirts are made extremely full, and often have a chip, or band of something stiff introduced into the hem to keep it out; they are also only partially lined to reduce quantity at the waist, where they should not look very full. Flounces are seen in every variety: sometimes a single one extremely deep, sometimes two forming almost double skirt, or three-headed, by ruches; or again, the skirt is covered by small narrow flounces to the waist, and the mode of mixing flounces of another colour is not yet abandoned.

The evening dresses, of taffetas, are with flounces of the same, covered by other flounces of tulle edged with crape border; the berthe corresponds. Other dresses have the flounces covered with guipure or lace; tulle dresses with double skirts have the under ones ornamented by a deep bouillon trimming interspersed with flowers; the upper one covered by flounces from the waist, looped up at the sides by flowers. Tarlatane dresses are very elegant, embroidered in coloured silks, with flounces headed by a ruche of gauze and

satin ribbon: some of these are of the tunic style, with body open in front; taffetas dresses are pretty with three or four flounces in a wave, edged with narrow blond, and headed by ruches.

The moires this season are very fashionable, with brocaded patterns, and pines are much seen on all description of materials for dress; those à disposition have the pines at the bottom of the dress of increased sizes; the effect is rather stiff. Checks and plaids continue to be worn, and some are so large that the skirt only admits of two squares of pattern; others again are shaded in the bayadere style, the flounces being also shaded; lilac on white is pretty, but various colours have an equally good effect if well shaded. The patterns this season are smaller in designs than those worn last summer; some of the new silk dresses form as it were shades from the body to the lowest flounce, the body being of a light tint corresponding with the top flounce, the others gradually increasing in depth of colour to the bottom; this style is prettier in some colours than others,—lilac to violet, pink to rose, the various shades of green, &c., will all look well.

The mantelets of this season are very small, some not extending much below the waist, generally of a rounded form; the fronts are sometimes square, sometimes the shawl shape. Very elegant ones are made of white silk, trimmed with guipure, or embroidered in coloured silk of one colour only, but of delicate tone, trimmed with fringe to correspond. Mantelets of taffetas are made with a single very deep frill, which gradually diminishes in front and round the throat, and is edged by a fringe headed by velvet; it is put on in fluted plaits, in each of which droop loops of narrow ribbon velvet; others have several frills behind terminating on the arm, a single one only descending the fronts: these are headed by a ruche of pinked taffetas or ribbon. This style of mantelet may be made with frills of different shades of the same colour, the lightest forming the upper frill, though the mantelets are made small, not extending below the waist. The trimmings on them are deep, generally reaching half-way down the skirt; they often close at the waist with a nœud; sometimes the frills are festonnés in silk, with a flower embroidered in each feston. Mantelets of the same colour as the dress are very fashionable: a style so much in favour just now as to extend also to the bonnet, veil, and boots.

The pelisses are not much worn this spring; those that have been made were of light cachemere, trimmed with frills of the

same, the shoulder-piece being entirely covered with narrow frills alternately, with ribbon full; the same style is made in black taffetas, with trimmings of guipure and ribbon alternately.

The costume for ladies who ride on horseback is much less gloomy in appearance than it used to be; the jackets with deep basquines open in front, and the hat is less masculine in form, besides admitting of a feather; and the white gauntlet gloves are not without merit in giving a relief with habit-shirt to the dark colours generally used for riding-dresses.

The forms of bonnets are very little increased in size; those of crape lisse bouillonnées divided by bands of fancy straw are pretty with very small wreaths of flowers on the straw, terminating in bunches at the side. Small wreaths of crape foliage are also pretty, placed between two rows of narrow blond, a little full, edging the front. Bonnets are made of frills of ribbon glacé, with white, having fringed edge. Pailles de riz always preserve their title to elegance of coiffure; some of these are merely ornamented outside by a double noud and ends of white ribbon, the flowers ornamenting only the interior. Many bonnets, particularly in fancy mixed straws, continue to be made with silk crowns, or sometimes a fauchon covers the crown, and is edged with ruches, which continue to be much in favour; but the single noud on the top of the bonnet, with ends, and another above the curtain, with long ends, is rather a favourite style just now for morning or negligé bonnets. They are sometimes mixed ribbon and velvet. Wild flowers are pretty for straw bonnets, and inter-mix well with velvet. Lilac and violet are very favourite colours this spring, and likely to continue so during the summer; the lilac flower itself droops gracefully at the sides, or may be formed into small wreaths encircling the face. Ribbons, again, form a very generally admired mixture, with bands of paille de riz or straw. Nor is plush yet laid aside; a very pretty silk pink bonnet was ornamented by bands of plush of the same colour.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Public Dejeuner Dress.—Robe of taffetas, ornamented with white lace flounces, headed by two rows of bouillons; the body is high, with nouds down the front. Pagoda sleeves, terminating with a frill and nouds rising up the whole length. Bonnet of paille de riz, with blond lace at the edge.

Walking Dress.—Robe of reps, with jacket body. Mantelet of glacé silk, trimmed with two rows of rich fringe. Bonnet of fancy straw and ribbon.

Carriage Dress.—Robe of broché silk, with jacket body. Mantelet of embroidered muslin, trimmed with vandyked frills. Bonnet of paille de riz and lace, with flowers.

Promenade Dress.—Robe of taffetas, with jacket body open with revers, trimmed with a narrow ruche; the sleeves are of the triple bell form edged by ruches, and the skirt is covered flounces, also edged by ruches. Capote of ribbon in frills, and bands of guipure straw.

Carriage Dress.—Robe of popeline, with high body, ornamented with velvet, and the skirt has biais of velvet in vandykes, arranged en tablier. Mantelet of the shawl form, embroidered and trimmed with fringe. Capote of lace and straw, ornamented with bunches of lilac.

PLATE II.

Public Promenade Dress.—Robe of violet popeline, with plain skirt and jacket body, ornamented with trimmings of stamped velvet. Mantelet of embroidered muslin, with frills embroidered, and edged with a scalloped frill. Capote of crape in bouillons, with full edge.

Carriage Dress.—Robe of pink barege, with four flounces, edged by bands of ribbon; the body is open, with basque at the waist, and double bell sleeves, the whole trimmed with

bands of ribbon. Bonnet of pink silk and crape, with wreath of flowers encircling the face.

Young Ladies' Walking Dress.—Frock of blue popeline, with jacket body buttoning up to the throat, and both body and skirt ornamented by bands of velvet in brandenbourgs; the half-long sleeves correspond. Capote of silk and straw, with flowers.

Child's Dress.—Frock of glacé silk, the body of a square form, with jacket embroidered all round, and meeting in front with nouds, guimpe, and sleeves of embroidered muslin. Capote of pink silk and ribbon.

Promenade Dress.—Robe à disposition or bayadere of taffetas, the jacket body and sleeves with trimmings to match. Mantelet of velvet, trimmed with two deep frills of black lace. Bonnet of fancy straw and ribbon, with roses at the sides.

PLATE III.

Promenade Dress.—Robe of taffetas, covered by flounces with scollops, edged by black lace, and bouillon heading; the body is high, with bouillons and black lace from the shoulders; double sleeves edged as the flounces. Bonnet of pink crape and silk, with flowers.

Walking Dress.—Robe of moire, with high body and basques, ornamented by bands of black velvet to correspond with the skirt. Mantelet shawl of embroidered taffetas. Capote of ribbon and paille de riz.

Morning Dress.—Robe of barège, with corsage open to the waist in folds from the shoulders, three deep flounces on the skirt festonnés; guimpe of embroidered muslin, with collar and sleeves to match; the hair in plain bandeaux and nouds of velvet.

Walking Dress.—Robe of popeline, with jacket body edged by a band of black velvet, and on the skirt several rows of black velvet in graduated widths. Bonnet of pink silk and fancy straw.

Carriage Dress.—Robe of lilac silk; the body is full, meeting in front with nouds; the skirt has five flounces, with nouds of ribbon up each side en tablier. Bonnet of a very open form of paille de riz and guipure straw, with rose at the side, and wreath of roses encircling the face.

PLATE IV.

Promenade Dress.—Robe of moire, with jacket body trimmed with guipure. Large mantelet shawl of taffetas, trimmed with bands of velvet and deep fringe. Bonnet of white lace and gauze with feathers, and wreath of flowers inside.

Carriage Dress.—Robe of glacé silk, with three deep flounces covering the skirt, and jacket body trimmed with lace. Mantelet of silk, ornamented with three rows of rich fringe, headed by a stamped velvet. Bonnet of crape and ribbon, with feathers.

Evening Dress.—Robe of tulle; the skirt is nearly covered by flounces of lace, headed by bouillons of tulle, the body with drapery of tulle and bouquets of flowers in the centre and on the shoulders. Head-dress of hair in bandeaux, with wreath of flowers.

Little Girl's Dress.—Frock of taffetas, ornamented by several rows of guipure in vandykes, which also edge the triple sleeve. Small mantelet of black guipure, tying behind. Capote of silk.

Carriage Dress.—Robe of popeline, with jacket body edged by a biais of velvet, and meeting halfway in front with nouds of ribbon; pagoda sleeves, with white under ones of two frills. Bonnet of lace and tulle, with feathers.

PLATE V.

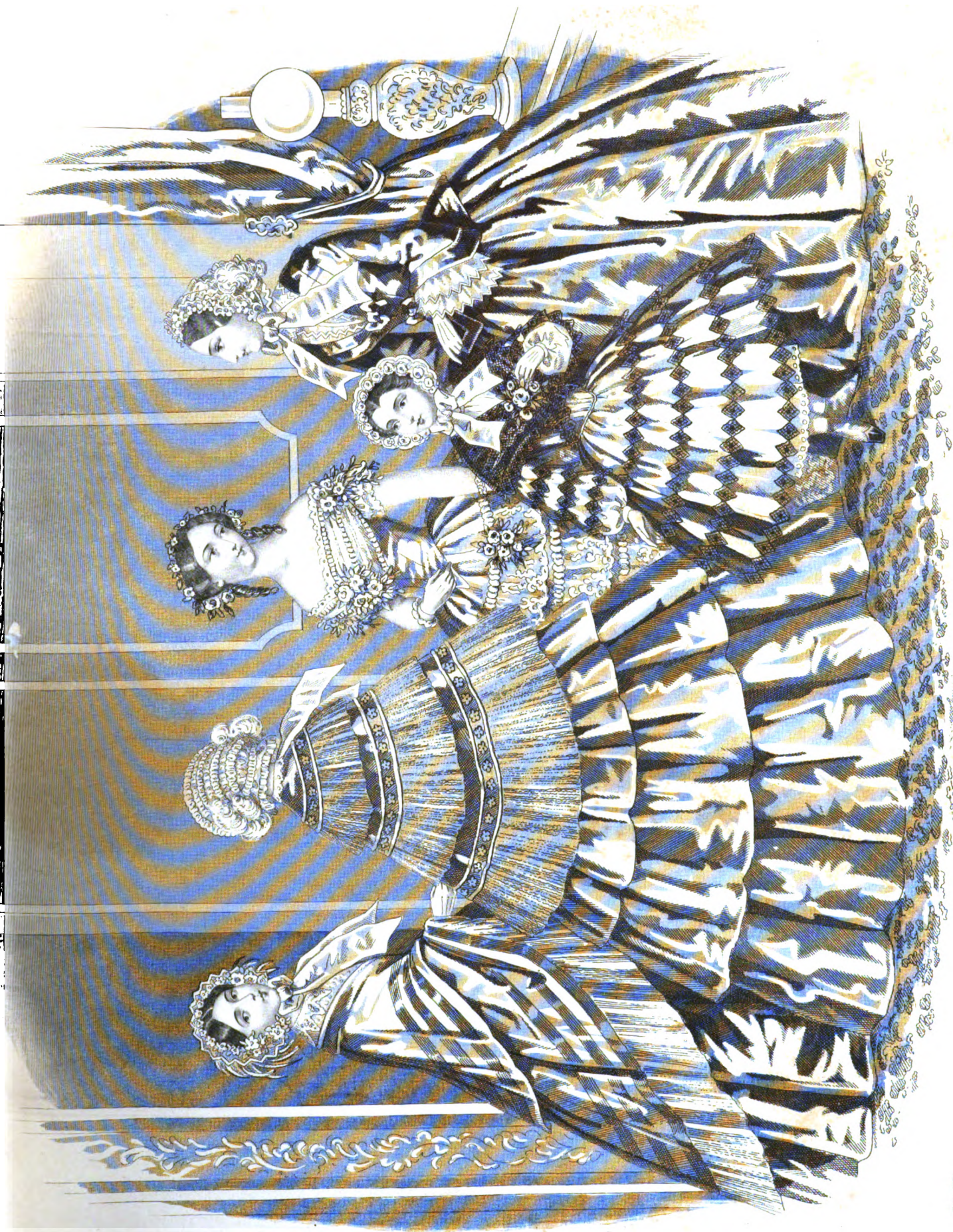
Chapeau composed of white ribbon and blond, trimmed with bows at each side; it is lined with satin, with a wreath of white roses placed amid puffs of lace.

Second, of black lace and pink ribbon edged with green.









and garnished by rows of small *nœuds* and ends of narrow ribbon to match, placed round the front.

Promenade bonnet of fancy tuscan, over blue satin, trimmed with white feathers, and lined with white satin.

Bonnet of lavender-coloured silk with frills of goffered white ribbon round the edge and across the crown; the curtain is also trimmed with the same. On each side are two pink roses and leaves, with a row of pink bows inside. Strings of broad lavender ribbon.

Mantle of pale green satin, with a hood of the same lined with white silk quilted and bordered with a row of rich white lace, ornamented with a bow and ends of green satin ribbon on the back of the hood.

Cap of muslin with ribbon of amber on either side over laps of the same material as the cap.

First dress cap, composed of blend and lace trimmed with violet-coloured bows.

Second ditto, of pink gauze with narrow bows and ends of pink velvet.

White under-sleeves of cambric and lace.

DESCRIPTION OF MODEL.

The season of the year requires so much variety in outdoor costume, that we have not hesitated to offer again, with this Number, another model of a mantelet, which is of the small size now in fashion, but the trimmings, as announced in another part, are deep, whether in frills of the same or lace. Black is always fashionable, but during the summer months light colours are much used; the frills may themselves be ornamented by a fringe, fancy velvet trimmings, or gimps, and are much narrower in front than behind; they are also frequently headed by ruches, and a new mode of putting on the plumes is by forming headings at each side, and plaits instead of fullings.

LETTER OF CONGRATULATION FROM A BACHELOR TO A BRIDEGROOM.

"I AM sorry, my dear fellow, to be compelled to decline your obliging invitation to your nuptials, but having lived above half a century in this world of trouble (into which, by the bye, I came in the same year as yourself), I have rather a dread of a cold damp church early in the morning; neither can I get up an appetite to partake of French pies and lobster salad at the hour of a wedding breakfast; neither are my nerves quite equal to listen to sentimental speeches, and sob, or, worse than all, to the perpetual *feu de joie* of those tiny crackers which form a regular side-dish at those banquets. However, I wish to congratulate you on the occasion, and am happy to say, that I have such ample materials for so doing, that my congratulations will fill a letter instead of a note. The first great advantage of your choice consists in the relative ages of yourself and your bride, you being fifty-one, and Lucinda twenty-three. Now it is an established fact, that young ladies always prefer marrying men old enough to be their fathers; of this I am certain, for I have been told so by many middle-aged and elderly bridegrooms, who must of course be excellent judges of the matter; just think, then, how much more likely you are to be happy than if you had married when you were eight-and-twenty, or thirty; then you would have been the innocent cause of inflicting much mortification on your wife, while now you will have the satisfaction of knowing that her taste is perfectly pleased; your thin gray hairs

will delight a partner for life, who is, like Desdemona, too sensible to approve of 'the curled darlings of the nation;' and your closely-shaven whiskers give you a respectability of appearance, very different from the brigand look of the mustachied young men of the present day,—a look which I know to be peculiarly disagreeable to young ladies. I have a niece who is well acquainted with Lucinda and her family, and I am gratified by all I hear about them; there are to be ten bridesmaids at the wedding, and they are not, like most bunches of bridesmaids, selected severally from various parts of the 'Great Metropolis:' five of them are Lucinda's own sisters, the remaining five are her first cousins, and all of them live in the same square as yourself, so that you will not only have Lucinda, but Lucinda's relatives in a ring-fence,—a consideration by no means to be slighted. Your mother-in-law elect is, I understand, a most valuable person; shrewd, clever, and perfectly versed in the usages of the world, and at the same time not a match-making, manoeuvring mamma; of this I think there is a most convincing proof in the fact of her having six unmarried daughters, the eldest of whom is turned of thirty-five; a match-maker would have got them off years ago, especially as they see a great deal of company in London, and their faces are well-known at all the gayest of the watering places. The father also is an excellent man, and, I understand, speaks in the most enthusiastic terms everywhere of the accomplishments, sweetness of temper, and high principles of his daughters; this is most satisfactory, for who ought to know their dispositions if their own father does not? Lucinda, I am told, sings delightfully; this will be a charming amusement to you, and I do not think she will lay it aside, like most young ladies, on her marriage, because, having a large acquaintance among professional singers, she is constantly practising duets with some established favourite of the public, and it is not so expensive as you may suppose to invite these sort of people to your parties; taking several dozens of tickets for each of their benefits, and offering them a few little elegant occasional presents, will be all that will be expected from you. I am glad to hear that Lucinda brings with her a French maid, an Italian page, two poodles, and a parrot; they will enliven your house greatly; and as you have dismissed your old faithful housekeeper, whom our friend Crabtree has been delighted to engage, there will be nobody likely to raise any objection to them. I am overjoyed to find that you have acted so liberally respecting settlements and pin-money. Lucinda has so much liberality of spirit that she has never hitherto been able to keep within her allowance. My niece describes Lucinda as a most fascinating person, sometimes as full of fire and brilliancy as a Catherine-wheel, sometimes melting into the softest languishment; having a winning way of taking up the attention of the gentlemen, that makes all her own sex jealous of her; sensitively alive to the slightest neglect, and subject to hysterics on the slightest opposition! Now this is just the sort of wife calculated to rouse and interest a grave steady man of a certain age, who of course needs much more entertainment and excitement than he would have done twenty years ago. I understand Lucinda's delicate health requires that she should regularly ride on horseback, and I know that you have a great dislike to that exercise; but even here how fortunately matters fall out! Her cousin, Captain Merton, has always been in the habit of riding in the park with her, and as he is one of

the finest and most gentlemanly looking young fellows in England, you need not be ashamed of any of your friends meeting your wife thus escorted. Lucinda's brother is the only black sheep of the family; but I think, if his debts were paid,—and he says they are under two thousand pounds,—he would be likely to reform; at all events, if I were you, I would make the trial. The girls are all exemplary creatures,—a matter of some importance to you; for, as the father is breaking fast, and has only a life income, they will probably soon become inmates of your house. I hear that Lucinda has exacted from you a promise to give up cigars: this, of course, must greatly increase your fondness for her; for it is said we never love a person thoroughly till we have made a sacrifice for them. Crabtree just dropped in, and told me he was going to write you a lecture on the folly of your marriage. I read him my letter, and he said he thought it would supersede the necessity of his. What could he possibly mean?

"Believe me, your faithful friend,
"SOLUS SINGLETON."

THE GREAT NATURAL BRIDGE OF VIRGINIA.

On a lovely morning I found myself in a very beautiful part of the Great Valley of Virginia. Spurred onward by impatience I beheld the sun rising in splendour, and changing the blue tints on the tops of the lofty Alleghany mountains into streaks of the purest gold, and the country seemed to smile in the freshness of beauty. A ride of about fifteen miles, and a pleasant woodland ramble of about two, brought myself and companion to the great Natural Bridge.

Although I had been anxiously looking forward to this time, and my mind had been considerably excited by expectation, yet I was not altogether prepared for the visit. This great work of nature is considered by many as the second great curiosity in our country—Niagara Falls being the first. I do not expect to convey a very correct idea of this bridge, for no description can do this.

The Natural Bridge is entirely the work of God. It is of solid limestone, and connects two huge mountains together, by a most beautiful arch, over which there is a great waggon-road. Its length, from one mountain to the other, is nearly eighty feet: its width, about thirty-five; its thickness, about forty-five; and its perpendicular height over the water is not far from two hundred and twenty feet. A few bushes grow on its top, by which the traveller may hold himself as he looks over. On each side of the stream, and near the bridge, are rocks, projecting ten or fifteen feet over the water, and from two hundred to three hundred feet from its surface, all of limestone. The visitor cannot give so good a description of this bridge as he can of his feelings at the time. He softly creeps out on a shaggy projecting rock, and looking down a chasm from forty to sixty feet wide, he sees, nearly three hundred feet below, a wide stream, foaming and dashing against the rocks beneath, as if terrified at the rocks above. This stream is called Cedar Creek. The visitor here sees trees under the arch,

whose height is seventy feet, and yet, to look down upon them, they appear like small bushes of perhaps two or three feet in height. I saw several birds fly under the arch, and they looked like insects. I threw down a stone, and counted thirty-four before it reached the water. All hear of heights and depths, but they here see what is high, and they tremble, and *feel* it to be deep. The awful rocks present their everlasting butments, the water murmurs and foams far below, and the two mountains rear their proud heads on each side, separated by a channel of sublimity. Those who view the sun, the moon, and the stars, and allow that none but God could make them, will here be impressed with the conviction that none but Almighty God could build a bridge like this.

The view of the bridge from below is as pleasing as the top is awful. The arch from beneath would seem to be about two feet in thickness. Some idea of the distance from the top to the bottom may be formed from the fact, that as I stood on the bridge and my companion beneath, neither of us could speak with sufficient loudness to be heard by the other. A man, from either view, does not appear more than four or five inches in height.

Standing under this beautiful arch, we saw the place where visitors have often taken the pains to engrave their names upon the rock. Here, Washington climbed up twenty-five feet, and carved his own name, where it still remains. Some, wishing to immortalize their names, have engraved them deep and large, while others have tried to climb up and insert them high in this book of fame.

A few years since, a young man, being ambitious to place his name above all others, was very near losing his life in the attempt. After much fatigue, he climbed up as high as possible, but found that the person who had before occupied his place was taller than himself, and consequently had placed his name above his reach; but he was not thus to be discouraged. He opened a large jack-knife, and, in the soft limestone, began to cut places for his hands and feet. With much patience and difficulty he worked his way upwards, and succeeded in carving his name higher than the most ambitious had done before him. He could now triumph, but his triumph was short, for he was placed in such a situation that it was impossible to descend unless he fell upon the ragged rocks beneath him.

There was no house near, from whence his companions could get assistance. He could not long remain in that condition, and, what was worse, his friends were too much frightened to do anything for his relief. They looked upon him as already dead, expecting every moment to see him dashed to pieces. Not so with himself. He determined to ascend. Accordingly, he plied himself with his knife, cutting places for his hands and feet, and gradually ascended, with incredible labour. He exerted every muscle. His life was at stake, and all the terrors of death rose before him. He dared not to look downwards, lest his head should become dizzy; and perhaps on this circumstance his life depended. His companions stood on the top of the rock, exhorting and encouraging him. His strength was almost exhausted; but a bare possibility of saving his life still remained; and hope, the last friend of the distressed, had not forsaken him. His course upwards was rather oblique than perpendicular. His most critical moment had now arrived. He

had ascended considerably more than two hundred feet, and had still further to rise, when he felt himself fast growing weak. He thought of his friends and all his earthly joys, and he could not leave them. He thought of the grave—eternity—and dared not meet it. He now made his last effort, and succeeded. He had cut his way not far from two hundred and fifty feet from the water, in a course almost perpendicular; and, in a little less than two hours, his anxious companions reached him a pole from the top and drew him up. They received him with shouts of joy; but he himself was completely exhausted. He immediately fainted away on reaching the top, and it was some time before he recovered.

It was interesting to see the path up these awful rocks, and to follow in imagination this bold youth as he thus saved his life. His name stands far above all the rest, a monument of hardihood, of rashness, and of folly.

We stayed around this seat of grandeur four hours; but, from my own feelings, I should not have supposed it over half an hour. There is a little cottage near, lately built; here we were desired to write our names, as visitors to the bridge, in a large book kept for this purpose. Two large volumes were nearly filled already. Having immortalized our names by enrolling them in this book, we slowly and silently returned to our horses, wondering at this great work of nature. We could not but be filled with astonishment at the amazing power of Him who can clothe himself in wonder and terror, or throw around his works a mantle of sublimity.

THE TEETH AND BREATH.—How often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well-formed teeth knew how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful, and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious or mineral substances of an acrid nature, and of which the greater part of the cheap tooth-powders of the present day are composed. It is highly satisfactory to point out Messrs. Rowlands' Odonto, or Pearl Dentifrice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.

A GENTLEMAN, calling upon a friend who was attended by a physician from the west end of the town, inquired of the doctor, on one of his visits, if he did not find it inconvenient to attend his friend from such a distance? "Not at all sir," replied the doctor, "for, having another patient in the adjoining street, I can kill two birds with one stone." "Can you so?" replied the sick man; "then you are too good a shot for me;" and dismissed him.

MADAME DE MIRAMION (A SISTER OF CHARITY).

MADAME DE MIRAMION had spent the summer of the year 1648 in a country house lying within a short distance of Paris. She received several warnings, which she disregarded, having no knowledge of Bussy de Rabutin's passion for her wealth and person; for that his attempt was not dictated by mere interest, seems to be an acknowledged fact. At an early hour on a fine August morning, Madame de Miramion, accompanied by her mother-in-law, two female attendants, and an old squire, left Issy in an open carriage, in order to pay her devotions at the shrine on Mount Valerian. They were within a quarter of a league of the Mount when twenty men on horseback suddenly arrested them, changed the horses, and compelled the carriage to take another route. Madame de Miramion called out for aid, but the spot was lonely, and none heard her cries; the carriage went fast, and had soon entered the depths of the Forest of Livry. * * * They resumed their journey, changing horses from time to time. Whenever they passed through towns and villages, Madame de Miramion renewed her cries for aid, and threw money to all the people she saw. Her escort declared she was a poor mad lady, whom they were taking away by order of the Court: her dishevelled hair, disordered coif and kerchief, and the blood on her face and hands, seemed to confirm the truth of the story. On the evening of the following day they reached the Castle of Launai; no modern château, but a real relic of feudal ages, with walls of masonry strength, a dark and narrow court and old drawbridges, that were lowered one by one with great clanking of chains, for Madame de Miramion to pass, and quickly raised again as soon as the carriage had been admitted. She peremptorily refused to alight; when a gentleman, whom his attire showed to be a Knight of Malta, approached, and sought to persuade her to enter the house. "Is it by your orders that I have been carried away?" asked Madame de Miramion. "No, Madame," he replied, very respectfully, "it is by the order of Monsieur Bussy de Rabutin, who has assured us that he had obtained your consent." "Then he has spoken falsely," she indignantly exclaimed. "Madame," returned the Knight, "we are here two hundred gentlemen, friends of Monsieur de Bussy; but if he has deceived us be assured that we shall take your part against him, and set you at liberty." The noble mien and respectful bearing of this gentleman produced some effect on Madame de Miramion; she consented, on his word, to alight, and enter a low damp room on the ground floor. A fire was lit for her, and she sat down on the cushions of her own carriage. Two loaded pistols were lying on the table; she seized them eagerly; food was brought her—she would not touch it, and vehemently asked for death or freedom. Several persons came to intimidate or lure her into compliance; she heard them with disdain. Bussy de Rabutin himself appeared not: the unexpected resistance of Madame de Miramion enraged and mortified him. "I thought to find a lamb, and I have got a lioness!" he exclaimed in his anger. After some hesitation, he at length sent the Knight of Malta to assure her that he did not mean to detain her against her will, and to beg that she would hear him for a few moments. He did

not venture to appear alone before her, but entered the room accompanied by a dozen of friends; and the bold profligate, renowned for his daring and his wit, stood suddenly disconcerted in the presence of a woman of nineteen. On perceiving him, Madame de Miramion rose, and exclaimed—"I vow by the living God, my Creator and yours, that I will never be your wife." The passion with which she uttered this solemn protest made her fall back almost senseless on the cushions. A doctor who was present felt her pulse, which was so low that he thought her dying: for forty hours she had not tasted food. Alarmed at the possibility of her death, and rendered still further uneasy by the tidings that six hundred armed men from Sens were coming to besiege the castle, and deliver Madame de Miramion, M. de Bussy swore to set her at liberty; but in the meantime he entreated her to take some refreshment. "When the horses are saddled, and I am in my carriage, I shall eat," replied Madame de Miramion. Her wish was immediately obeyed.—*From Women of Christianity, by Julia Kavanagh.*

ENTRANCING.—Hieronymus Cardanus, of Milan, writes of himself, that he could pass as often as he pleased into such an ecstasy, as only to have a soft hearing of the words of such as spoke to him, but not any understanding of them. Nor at such times was he in the least sensible of any bodily pain; though troubled with the gout he felt none of its twitches or pullings. The beginning of the transition was at first in the head, and thence it spread all down to the back bone. At first he could find a sort of separation from the heart, as if the soul was departing; and this was communicated to the whole body, "as if a door opened." He adds, that he saw all that he desired with his eyes, and that images of whatever he wished to summon before him, woods, mountains, living creatures, &c. appeared distinctly. Cardanus ascribes this extraordinary faculty to an extreme vivacity of imagination; but something more seems required to account for it.—*Percy.*

It is too often an error, in the modern system of education, to consider talents and accomplishments according to the use that is made of them, rather than their intrinsic value: applause is rectitude; and success, morality; but such is not sufficient for an honourable character: there is a dignity in the mind which leads those who possess it to cultivate only those arts which are valuable; who have a satisfaction in their own feelings, beyond what applause, power, or popularity, could bestow. Let us show to youth how dangerous it is to trifle on the borders of virtue; for its chief safeguard is a jealous sensibility that startles at the colour or shadow of vice; when once its barrier is infringed, there is no other at which conscience will rise to exclaim—"thus far, and no farther."

THE writer of a modern book of travels, relating the particulars of his being cast away, thus concludes—"After having walked eleven hours without tracing the print of a human foot, to my great comfort and delight, I saw a man hanging upon a gibbet; my pleasure at this cheering prospect was inexpressible, for it convinced me that I was in a civilized country, there being no such thing among savages."

TORRIGIANO, THE SCULPTOR.

PETER TORRIGIANO, the celebrated Florentine sculptor, who executed the fine monument of Henry VII. in Westminster Abbey, was once engaged upon a statue of the Infant Jesus for the Duke d'Arcos. The price was not fixed, but the purchaser, who was very rich, had promised to pay for it according to its merit. Torrigiano made it a *chef-d'œuvre*; the grandee himself enthusiastically admired it: he was at a loss for words to express his approbation of it, and on the following day sent his servants with enormous bags of money. At the sight of them the artist thought himself amply recompensed; but on opening the bags he found—thirty ducats in copper. Justly incensed, he seized his hammer, broke the statue, and drove away the servants with their bags, bidding them tell their master what they had just seen. The duke was ashamed of his conduct; but it is impossible to make the great blush without arousing their vengeance. He immediately went to the Inquisitor, accused the artist of having done violence to the Infant Jesus, and pretended to be horrified at so frightful an outrage. In vain did Torrigiano contend, that one who creates has a right to destroy his own productions; justice pleaded in vain for him, with fanaticism for his judge. The ill-fated man was condemned, and starved himself to death to avoid a worse punishment.

SPRING.

THE sweet south wind so long
Sleeping in other climes, on sunny seas,
Or dallying gaily with the orange-trees
In the bright land of song,
Wakes unto us, and laughingly sweeps by,
Like a glad spirit of the sunlit sky.

The labourer at his toil
Feels on his cheek its dewy kiss, and lifts
His open brow to catch its fragrant gifts—
The aromatic spoil
Borne from the blossoming gardens of the south—
While its faint sweetness lingers round his mouth.

The bursting bud looks up
To greet the sunlight, while it lingers yet
On the warm hill-side; and the violet
Opens its azure cup
Meekly, and countless wild flowers wake to fling
Their earliest incense on the gales of spring.

The reptile that hath lain
Torpid so long within his wintry tomb,
Pierces the mould, ascending from its gloom
Up to the light again;
And the lithe snake crawls forth from caverns chill,
To bask as erst upon the sunny hill.

Continual songs arise
From universal nature; birds and streams
Mingle their voices, and the glad earth seems
A second Paradise!
Thrice-blessed Spring!—thou bearest gifts divine!
Sunshine, and song, and fragrance—all are thine.

Nor unto earth alone—
Thou hast a blessing for the human heart,
Balm for its wounds and healing for its smart,
Telling of Winter flown,
And bringing hope upon thy rainbow wing,
Type of eternal life—thrice-blessed Spring!

PLATE V.



LONDON AND PARIS
Fashions for June, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 282.

JUNE, 1854.

Vol. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

May 29th, 1854.

CHERE AMIE,

LILAC is still the fashionable colour, and few ladies omit to introduce it in some part of their toilette, if only confined to a neck-ribbon. The dresses are mostly made separate from the skirt, with basques cut with the body. Flounced biais and double flounces are all worn: some are edged by a narrow fringe, and headed by bands of narrow velvet; others again have flounces of ribbon wove of the material, having the effect of three or four ribbons laid on, and when of two colours the effect is pretty. Bareges this season are fashionable, embroidered above the hem or flounce, sometimes with triple skirts, each with deep hem headed by a wreath of embroidery in colours; they are very pretty, and may also be ornamented with narrow velvets. Checks and plaids are very much worn, and of dimensions that give them the air of novelty. The flounces of these dresses are often festooned with silk of the colours of the material; pines and mosaic patterns are also fashionable; the taffetas Watteau is also in large stripes, with wreaths of flowers broché between. These form handsome toilettes with their double flounces, and may be made with these different bodies, thus adapting it to any style of toilette required—the high body, the open or the low one. For dress, one style of body, rather new, opens at the side, under numerous small *nœuds*.

The dresses with shaded flounces are very fashionable; some again have the flounce laid on flat, and edged with fringe of another colour, as the flounce of violet, the fringe black. Single deep flounces are worn nearly half a yard deep, ornamented by several rows of ribbon *ruches*, and a larger *ruche* heading the flounce, and *nœuds* of narrow velvet interspersed at intervals; the jacket should be trimmed to match. The fashion of wearing flounces of alternate colours still prevails: such as on a violet dress, the flounces of which were alternately violet and black, the trimming of the jacket and sleeves to correspond; but the flounces in shades of colour are more elegant.

As yet the corsages are worn high; but as the season

advances they will be made more open, and the jackets are equally in favour with high or low dresses, which are made with double sleeves. In thin materials the sleeves are made with two or three *bouffants*, and those made with several frills laid on one above the other are edged with small *ruches*, fringe, &c., and *nœuds* of ribbon are numerous introduced. Skirts continue to be worn very long, and laid in folds if the material be thick, or in gathers if thin.

Very elegant ball dresses have been made of crape, the skirt covered with flounces, which were edged by bands of *marabouts*, interspersed with small flowers.

The jacket body does not appear to decline at all in favour. Sometimes a lace is added to a narrow jacket or *basquine*. Sleeves seem to vary at fancy, and the double or triple bell, or *bouillons* or *pagoda*, entirely covered by trimmings; the Spanish with puffs, *rouches*, and *nœuds*. *Cannezeous* will be very fashionable this summer, and look well with the light pretty silks of summer, and particularly with the large checks, which will be greatly improved by a white *cannezeous*. These are made in different styles: some are made of figured muslin a little open in front, and trimmed with lace, having sleeves; others are composed of *bouillons* and insertions, and *ruches* of narrow lace; others of more youthful style fasten behind, and another style crosses in front, and the ends fall at the side. The trimming of this style is broad lace; this is also made in black lace; *cannezeous* of black tulle are also worn, worked in bugles and chenille, with jacket and sleeves finished with a bugle fringe.

The *mantelets* this season are decidedly small, and worn a good deal off the shoulders. Those of *moire antique*, either black or coloured, are very fashionable; and lace is a favourite trimming, and *nœuds* of velvet of the colour of the *mantelet* are numerous introduced; two frills of the same are not unusual, headed by bands of velvet or several rows of narrow fringe placed close together in a wave; *mantelets* of popeline and taffetas are similarly made. The *mantelet scarf* appears the favourite style, and black lace decidedly the favourite trimming, not unfrequently half a yard deep. Though black is most generally used for *mantelets*, light colours, even white ones, are made of *moire*, and, as in all other articles of dress, lilac and violet are much in demand. A new form of ribbon trimming, forming small *caques* or *bouffants*, is made, with the great advantage of not creasing, owing to some spring or elastic introduced in the

manufacture. These ribbons are equally adapted to trim the flounces of dresses, either edging or heading them; they are also used on bonnets. Mantelet scarfs of black lace are much worn, lined with coloured taffetas, and trimmed with ruffles of fringed gauze ribbon; fringes are also used on taffetas scarfs, placed on the frill, two or three narrow rows are preferred to one deep one, and sometimes open guipure is placed between the fringes for morning wear. The mantelets of black silk are trimmed with several rows of narrow pinked frills laid on tulle. This style in coloured silks is very pretty, but a more simple one still is with a deep frill of the same, put on in fluted plaits, which at present are preferred to gathers. Young ladies wear mantelets of black or white tulle, trimmed with the same and coloured ribbons. Black taffetas shawls are also worn, with rounded point trimmed with several rows of fringe or lace, and the folds at the throat confined down by five bands, and left open in front.

Bonnets are worn small, but less backward on the head, and usually with the large nœud behind. Very pretty ones are formed of alternate bands of paille de riz and ruffles of crape; lilac is also the favourite colour for them. Fancy straws of very open texture are pretty, with trimmings of violets and white ribbon; bunches of the lilac flower are pretty also, with straw-coloured ribbons. The dress bonnets of blond or tulle in bouillons are pretty mixed with violets, lilies of the valley, and lilac; as the season advances the flowers vary in succession as nature produces them, till at last we turn to fruits. Violet, lilac, and green are the favourite colours for morning capotes, which are not unfrequently made of ribbon and bands of fancy straw; those of checked ribbon with bands of paille de riz, or, instead of ribbon, crape or tulle, are all pretty and suitable for the moment; the new bouffants ribbons are also used to make bonnets; the mixture of straw with ribbon is very pretty. The crowns of bonnets are made to come a little more on the head.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Public Dejeuner Dress.—Robe of lilac moire, with white jacket, embroidered in soutache guimpe, and under sleeves of lace. Capote of paille crape in bouillons, with bunch of flowers and long foliage at the sides.

Walking Dress.—Robe of popeline, and mantelet of blue taffetas, trimmed with two rows of black lace, headed by a bouillon. Bonnet of white lace, in vandykes, ornamented by nœuds of citron ribbon.

Carriage Dress.—Robes redingote of taffetas, the corsage is very open, with revers formed of pinked frills laid on flat; the sleeves are open, with under ones of lace. Bonnet formed of bands of paille de riz and pink crape. Shawl of China crape, embroidered in colours.

Public Promenade Dress.—Robe of organdy, with two deep flounces in small feston at the edge; the body is full and sleeves trimmed with frills. Pardessus of pink silk trimmed with white guipure and puffings of ribbon.

Carriage Dress.—Robe of barege, the skirt is covered with flounces, edged by a bouillon trimming; jacket body with revers, also edged with bouillons, and the triple sleeve to match. Bonnet, white lace, with wreath of flowers encircling the face.

PLATE II.

Carriage Dress.—Robe of moire, with single very deep flounce, forming vandyked edge, finished with two rows of narrow velvet; jacket body with bell sleeves and revers; the whole in vandykes. Bonnet of blond lace and flowers.

Promenade Dress.—Robe of popeline, ornamented with

velvet edging each flounce; the jacket to correspond. Bonnet of crape and ribbon, with flowers.

Walking Dress.—Robe of taffetas à disposition, with jacket body trimmed with a bouillon, with double heading. Capote of lilac ribbon, with wreath of white flowers.

Promenade Dress.—Robe of barege, the skirt is covered with flounces, the alternate ones being edged in vandykes of ribbon; mantelet of green silk, trimmed with black guipure, headed by a bouillon. Bonnet of crape and lace.

Young Lady's Dress.—Skirt of lilac taffetas, with double flounces; canezous of muslin, trimmed with lace, forming jacket at the waist; the hair in bandeaux, with nœuds of velvet.

PLATE III.

Public Dejeuner Dress.—Robe of green glacé silk, with plain body, the skirt is trimmed with two deep flounces of black lace, headed by a bouillon; mantelet of embroidered muslin, trimmed with a rich frill of the same, headed by an insertion. Capote of white lace, ornamented with loops of ribbon.

Morning Dress.—Robe of popeline, with flounces edged with ribbon; and jacket to match, meeting with nœuds of ribbon. Head-dress of hair, with cordon of velvet.

Child's Dress.—Frock, with jacket of white taffetas, with graduated flounces, headed by rosaces of pink ribbon.

Young Lady's Dress.—Skirt of citron taffetas; canezous of embroidered muslin, with pagoda sleeves, and under ones bouffants. Head-dress of hair and lace.

Walking Dress.—Robe of popeline; and jacket of green velvet, trimmed with black lace. Bonnet of fancy straw and ribbon.

PLATE IV.

Public Promenade Dress.—Robe of lilac taffetas, with alternate flounces of taffetas and lace; mantelet shawls, white guipure. Bonnet of tulle and ribbon, ruffles, with feathers.

Walking Dress.—Robe of popeline, with open jacket body, ornamented by bands of velvet on each side; also on the skirt. Bonnet of paille de riz and crape, with blond veil.

Carriage Dress.—Robe of violet taffetas, with flounces of black and violet alternately. Bonnet of tulle in bouillons, with wreath of roses encircling the face.

Walking Dress.—Robe of barege à disposition; mantelet of moire, trimmed with fringe. Capote of silk and crape, in bouillons.

Morning Dress.—Robe of taffetas, with jacket body and pinked frill, forming basque and revers, and the centre of the skirt ornamented by frills en tablier. Small lace cap, trimmed with narrow ribbon.

PLATE V.

Young lady's dress, composed of spotted cambric, made with pinked flounces and frills, and ornamented with blue satin bows on the sleeves and skirt, with bands of the same across the body, over a stomacher of worked muslin.

Chapeau of white satin, trimmed with rich blond and two bunches of flowers; strings of white ribbon and a wreath inside of green velvet leaves.

Promenade bonnet of chip and embroidered gauze ribbon, lined with tulle and a wreath of pale pink roses and vine leaves.

Second ditto of silver-grey satin and black lace, trimmed inside with rose-coloured velvet ends and apple blossoms.

Carriage bonnet made of pale green silk, and areophane and narrow ribbon of the same colour. Brides of orange-coloured ribbon and flowers.

Second ditto, composed of Tuscan, with white feathers and satin ribbon.

Morning cap of lace and muslin, with pink trimmings.



Fashions for LONDON AND PARIS June 1854.







Second cap of black blond and white lace in alternate rows, with three rosettes of narrow green ribbon each side.

Third ditto of lace, and blue striped velvet ends.

Dinner cap composed of primrose-coloured crêpe, garnished with leaf-shaped ends of lavender satin ribbon.

DESCRIPTION OF MODEL.

With this number we give a pattern of a sleeve, very suitable for the season; it is open to the bend of the arm; thus giving full liberty to the under sleeve, of lace or muslin à bouillons; it is to be trimmed to correspond to the dress, raches, bouillons, lace, &c.

ARISTIPPUS—THE FAST PHILOSOPHER.

It was a saying of his that he took money from his acquaintances not in order to use it himself, but to make them aware in what they ought to spend their money. On one occasion, being reproached for having employed a hired advocate in a cause that he had depending; "Why not," said he; "when I have a dinner I hire a cook." Once he was compelled by Dionysius to repeat some philosophical sentiment; "It is an absurdity," said he, "for you to learn of me how to speak, and yet to teach me when I ought to speak;" and as Dionysius was offended at this, he placed him at the lowest end of the table; on which Aristippus said, "You wish to make this place more respectable." A man was one day boasting of his skill as a diver; "Are you not ashamed," said Aristippus, "to pride yourself on your performance of the duty of a dolphin?" On one occasion he was asked in what respect a wise man is superior to one who is not wise; and his answer was, "Send them both naked among strangers, and you will find out." A man was boasting of being able to drink a great deal without being drunk; and he said, "A mule can do the very same thing." When a person once blamed him for taking money from his pupils, after having been himself a pupil of Socrates, "To be sure I do," he replied; "for Socrates too, when some friends sent their corn and wine, accepted a little, and sent the rest back; for he had the chief men of the Athenians for his purveyors. But I have only Eutychides, whom I have bought with money." And he used to live with Laïs, the courtesan, as Sotion tells us in the Second Book of his Successions. Accordingly, when some one reproached him on her account, he made answer, "I possess her, but I am not possessed by her; since the best thing is to possess pleasures without being their slave, not to be devoid of pleasures." When some one blamed him for the expense he was at about her, he said, "Would you not have bought these things yourself if they had cost three obols?" And when the other admitted that he would, "Then," said he, "it is not that I am fond of pleasure, but that you are fond of money." On one occasion, when Simus, the steward of Dionysius, was showing him a magnificent house, paved with marble (but Simus was a Phrygian, and a great toper), he hawked up a quantity of saliva, and spit in his face; and when Simus was indignant at this, he said, "I could not find a more suitable place to spit in."

A GENTLEMAN, inquiring of a naval officer why sailors generally take off their shirts on going into action, was answered that "they were unwilling to have any check to fighting."

AN OLD MAID OF NINETEEN.

HEIGHO! This very day, I am nineteen! What an alarming fact! What a green old age! Nineteen winters have left their snows upon my forehead; nineteen summers their withered roses on my cheeks. The crow's feet, I fear, have made their abominable appearance; the wrinkles begun their detestable ravages! Oh! that hateful looking-glass! it surely makes me look older than I really am. I'll get another. But its no use. I cannot conceal the alarming fact that I am nineteen! Ah! how time slips away; how the false world changes! Well—all sublunary joys are transitory; but, indeed, I feel the flight of time most sensitively in my own case. Just imagine my distressing plight—nineteen and an old maid! I am getting subject to the rheumatism; I am quite a martyr to the tooth-ache, and I am beginning to fancy it is the *tic douloureux*. Certainly, it is very dolorous to me. Ah! things were different when I was young. But those delightful days are gone—gone for ever; and I am left a solitary old maid to pine in loneliness over my forlorn and deserted condition, to muse on the vanity, disappointment, and utter worthlessness of this heartless world, and sing with the poet—

"For great and small are hollow all;
All hollow, hollow, hollow!"

But for me, in whose breast the milk of human kindness is not turned to the gall of bitterness, and who still look upon my unfortunate fellow-creatures (at least upon those who do not like me, enjoy the superlative blessings of celibacy) with eyes beaming with pity, tenderness and compassion, there is one important and frightful circumstance which has caused me much uneasiness and conjecture: the more, as, to my terror and consternation, I feel some of the symptoms of the disease myself.

The hearts of this generation are becoming ossified! And whether we are to become stone locomotives, flint steam-engines, or walking statues without souls, is a problem which, though causing me infinite anxiety and profound meditation, I yet have been totally unable to solve. What is it that causes the difference between this generation and their ancestors? In the olden time knights and chevaliers fell in love at first sight; and, if we may believe historians, this sentiment was not the mere transient feeling of an hour, but the cherished principle of life. Now the descendants of these knights and chevaliers are immersed in traffic, barter, and pounds, shillings, and pence; blind to all the allurements of beauty, and deaf to the voice of the charmer, charm she never so wisely; and, if their industrious minds are allowed any relaxation, it is merely a speculation on the probability of a railroad, or joint-stock company. And why this neglect? Surely not because the beauty of our sex has deteriorated—for it is acknowledged that the more the mind of a woman becomes improved by knowledge and cultivation, in the same proportion does the style of her countenance become more elevated and intellectual. And it is an equally admitted fact, that (to quote the expression of one of my own happy sisterhood) the *mammæ* of that age might go to school to the babes of this. Why, then, this apathy? No reason can be assigned but that newly-discovered disease, the ossification of the heart. I do verily believe

that if an angel, in all the sublimity and transcendent beauty of her heavenly birth, were to enter the shop or counting-house of one of our money-getting citizens, he would merely inquire if she came to purchase brown sugar, brandy, or some other article in the way of his vocation; and if she did not, he would return to his accounts utterly regardless of his celestial visitant! Such are the degenerate descendants of our chivalric and susceptible forefathers.

But my lamentations do not altogether proceed from my overflowing benevolence to the human race. Little would it matter to me were all the dames in London, nay, in the world, to be allowed to shed in solitude pearly tears over their disappointed manœuvres—to fall like me into the sere and yellow leaf—like me be doomed to lead the apes they loved on earth in the dark regions of Pluto. As I have just said, little matter would this be to me; for, in my poor judgment, the greater part of them would be much happier single than double. But my alarm and amazement are principally excited by the discovery, which I can no longer conceal, that I participate in the general affliction—that my heart also is undergoing the process of ossification! The society of young men is, to my now matured judgment, no longer agreeable, for they seem to have contracted an impediment in their speech which hinders them from uttering anything but monosyllables and short sentences, except in the way of business, unless it may be now and then a dish of politics, sometimes most wofully seasoned. As to the old, I cannot say that they exactly suit my taste. When I was young, and reflected on these (now to me worthless) matters, I used to consider thirty as the acme of matrimonial bliss, but that dream is over, for in a man of the world, my suspicious disposition could repose no trust; and love without confidence is the day without the sun, the flowers without the perfume. In short, after fitting and mature deliberation, I have arrived at a conclusion which I cannot but consider as a most consummate and finished piece of wisdom; namely, that they who enjoy the blessings of singleness of spirit, follow my illustrious example and remain so still, for who that has breathed the spirit of liberty would fling herself beneath despotic chains? Love no longer exists here; he was once, it is true, a little boy, but heathen gods, like men, must one day grow old, and the earth with age being wan, poor love began to feel his wings growing feeble, and his hand not so able to point his arrows as correctly, or shake the sands of time as fast, as he used to do, therefore, he resigned his sceptre to Fashion and fled to heaven; whither, sweet sisters, let us follow him!

Alas! I foresee that my warning voice will find but few listeners. Roll on then, vain world, and fling beneath the wheels of your triumphal car the votaries who will so madly reject the sweets of celibacy for the miseries of Hymen. Roll on, but I and my sweet sisterhood will tread the path to heaven together.

WHICH IS THE WEAKER SEX?—An American writes—“Females are called the weaker sex, but why? If they are not strong, who is? When men must wrap themselves in thick garments, and incase the whole in a stout overcoat to shut out the cold, women in thin silk dresses, with neck and shoulders bare, or nearly so, say they are

perfectly comfortable. When men wear water-proof boots over woollen hose, and incase the whole in India-rubber to keep them from freezing, women wear thin silk hose and cloth shoes, and pretend not to feel the cold! When men cover their heads with furs, and then complain of the severity of the weather, women half cover their heads with straw-bonnets, and ride twenty miles in an open sleigh, facing a cold north-wester, and pretend not to suffer at all. They can sit, too, by men who smell of rum and tobacco-smoke enough to poison a whole house, and not appear more annoyed than though they were a bundle of roses. Year after year they can bear abuses of all sorts from drunken husbands, as though their strength was made of iron. And then is not woman's mental strength greater than man's? Can she not endure suffering that would bow the stoutest man to the earth? Call not woman the weaker vessel; for had she not been stronger than man, the race would long since have been extinct. Here is a state of endurance which man could not bear.”

FLOWERS.

FLOWERS, bright flowers, in your brightest bloom
Ye wreath the cradle and deck the tomb:
Emblems of all that on earth is fair,
Ye bloom o'er the grave, and ye perish there.

In the morn of life, when the gentle Spring
Doth o'er earth's carpet her treasures fling,
How fondly the tiny fingers stray,
To gather the flowers of blushing May.

Flowers deck the gay and festive scene
In the stately hall, or the village green;
While beauty's brow, 'neath its floral crown,
Sparkles with brilliancy scarce its own.

The orange-blossom, with simple pride,
Adorns the brow of the gentle bride:
With the brightest hopes of the human heart.
Flowers, in their sweetness, bear a part.

MAY-RAIN.

BY WILLIAM HOWITT.

PALAUS, overtaken by a sudden shower as he returned from a walk, hurried into the grounds of his friend Lucius, near which he was, at the little gate which led into a labyrinthine shrubbery, and over a rustic bridge to the bottom of the garden. As he was running hastily toward the house, he heard Lucius calling to him, and soon found him seated very quietly under the great plane-tree, which spread its thick canopy of foliage far over the piece of water which a beautifully clear and rapid brook, that came sounding along among the trees, was here made to spread itself into.

The garden sank, in the lower part, into a hollow, completely hidden from the house—and this, with its little lake amid the pleasant trees, and with its sloped banks of turf, kept short and soft as the finest carpet, was a fa-

yourite resort of the friends. Yet Palaus was surprised to find Lucius sitting here so composedly in the midst of the shower. "What are you doing there?" he said; "are you not afraid of taking cold?" "I might as well ask you," he replied, "what are you running at? Are you not afraid of taking cold? Are you afraid of May-rain? Come, my friend, sit down here. You see there is room enough in this old, stooping, and rugged trunk to defend you and me too from a tempest. Come, and enjoy one of the most delicious of God's May gifts. Do you, citizen as you are, run from May-rain? Let me tell you it is one of the most soothing, yet inspiring, most balmy, most refreshing, most delectable of the streaming bounties of this genial season. And what a month is May in England, after all the scandal and abuse it has received! What a glorious month is May, even in England! Around all is youth and fragrance, tenderness and vitality! The commonest hedge is at this moment lovely beyond my or your power of expression; the veriest bush is become a portion of Fairyland. How soft, and delicate, and odorous are the leaves of the hawthorn and wild rose! how vivid the grass! what a firm yet fragile beauty in those blue-bells, and glowing goldilocks, and green plants that stretch themselves aloft, as impatient to breathe once more the vernal air, and to feed and expand themselves hourly with dews, sunshine, and rain! Yes! this month, not a bank but is beautiful; the most tame scenery becomes delightful; and the very rain of May—how soft and bland it is! It is the wine of heaven. See, how gushingly it streams down! It is none of your cold and gusty elements—your wintry drift, chilling, and half congealed into flying ice: nor your tempestuous outpouring of Autumn, drenching and dispiriting you; it seems to have no kinship with those rough natures; it is melting, dropping nepenthe, and the delighted earth drinks it in with a silent, never-satiated avidity, and hoards it in its depths to return it to the daylight of summer, in a boundless exuberance of beauty and fruitfulness—of corn, and wine, and oil.

"Look at this canopy of young, broad leaves, on which the gracious rain is playing and pattering, in large, round, and perpendicularly-descending drops; how they seem to spread themselves forth and rejoice in the sweet deluge! See, how beautiful is the tracery of the veins and fibres along their delicate amber, which but a week ago was folded up in the darkness of the podded boughs. Look around! how every varied bush gently waves its boughs covered with a glory of new leaves—a glory which with this month shall deepen into a more earthly aspect. What a soft cloud of vernal odours is diffused around us! The birch, with its bright golden tassels, breathes to me of the mountains, in which I have seen it growing and hanging its weeping tresses over dells, in inexpressible grace. Those taccamahacs at the extremity of the garden send hither their aromatic spirit; and the fragrance of the sweet-briar diffuses itself around every other shrub and tree, as if, in the prodigal passion of spring, it would give all that it has.

"It is May-rain that has elicited all this sweetness; that has poured over us this breath of heaven; that has set free the imprisoned spirit of every tree, and shrub, and flower. Can you any longer wonder why I love to sit here? Do you not perceive that the air has just that delicate softness, that balmy temperature that fills you with a sensation of pure and perfect enjoyment, that

makes it a joy to breathe it? Do you not hear how the blackbird, and the thrush, and the lark, from the trees about us, the copse below, in air above us, sing through the whole shower?

"I love May-rain. I love the season altogether as a spirit-stirring, spirit-soothing, youth-restoring time; and I love it for one thing which many must have felt, but which I know not that any one has yet described—the clear and awakened sense of the power which is at work and animates all things.

"We walk about in this wondrous world with an unreflecting familiarity. Its great phenomena revolve around us, pass before us, rise to our view, and depart from it; and we witness them with an apathy as wonderful as are those mighty changes themselves. But in spring, when every thing is bursting forth with life and beauty, when the ground beneath our feet suddenly loses the black and naked bleakness of winter, and grows with grass and flowers of a thousand glorious shapes; when every tree and bush quickens into leaves and blossoms, and the voices of birds, that had forsaken us for a time, again sound in our ears—a thousand wings are fluttering about us—a thousand insects come from their oblivious hiding-places, and flit once more amid sunshine and bloom—the dullest mind becomes struck with the immediate presence of the mighty spirit that is working around him, and feels awe-touched before that illimitable power which thrills through ten thousand worlds, and throbs in the heart of all created things. We are apt to stop at the sight of a beautiful flower and exclaim, 'The finger of God shaped that very plant!'—and the divinity becomes awfully near us in imagination, and almost palpable to our senses; in this tree resides a portion of the energy that lifted the vastitude of creation; nay, as I have sat here, I have been led by the chain of association, commencing with such a feeling, to trace this wide and exhaustless spirit of nature, or, in other words, the spirit of God, pouring itself with a flood of sunshine upon the earth; stirring through all vegetable natures on the surface of the whole world: through its mighty forests; through its mountains and sublime wilderness: filling with life and delight the various shapes of animal being; the winged creatures of the air—giving them eager propensities, eager pursuits; and working in little subterranean cells, in millions of minute existences, with active passions, marvellous instincts, and an ingenuity that casts into the shade the very productions of human science, inasmuch as its efforts are instinctive, and dependent neither on study nor experience."

THE APACHES TRIBE OF RED INDIANS.

AN American periodical tells the following interesting tale. It was in the Gilla country that Lieut. Beall, having encamped his party, and placed it in safety, went out hunting. He set out alone on a favourite saddle mare, which was generally kept up or spared for such occasions. About six miles from the camp he had the good fortune to kill a deer: and he was on the ground dressing the carcass, when on looking up he suddenly beheld a troop of mounted Apaches, who had discovered him, and were dashing furiously towards him. They had doubtless heard the report or seen the smoke of his rifle, and so were on him before he was aware; but he knew very well

that to be overtaken by them, a single white man among those naked hills which they call their own, was certain death,—and accordingly leaving his quarry, and mounting in hot haste, he relied upon the mettle of his mare, which he put to her full speed, to carry him back in safety to the camp. Away darted the young lieutenant, and on rushed the savages thundering and yelling in the certain assurance of their prey; but, confident as they were, the fugitive was quite as well satisfied of his ability to escape, although their horses were fresher than the mare, and it was pretty certain they were gaining slightly upon her, and would give her a severe contest before reaching the camp. Thus assured of his safety, but not relaxing his speed, Lieut. Beall had recovered half his distance from the camp, when, dashing over the crest of a hill, he was horrified at the sight of one of his own men, on foot, climbing the hill, and, in fact, following in his trail, to assist him in the hunt. The sight of the lieutenant flying down the hill at such a furious rate was, doubtless, enough; perhaps the poor fellow could hear the whoops of the Indians ascending the hill from the opposite side; at all events, he understood his fate, and spreading his arms before the horse's head, he cried out, with the accents of despair, "Oh, Mr. Beall, save me! I'm a husband, and the father of six helpless children!"

Never was prayer more quickly heard or more heroically answered. The lieutenant, though riding for his own life, immediately stopped his mare, dismounted, and, giving her to the man, said, "You shall be saved. Ride back to the camp, and send them out to give my body decent burial!" And so they parted—the footman to escape, the officer, as he supposed, to be slain; for the hill was utterly bare without a single hiding-place, and he thought of nothing but selling his life as dearly as possible. For this purpose he drew his revolver, and, sitting down on the ground, waited for the savages, who in a moment came rushing over the brow of the hill—and then, to the unspeakable amazement of Lieut. Beall, dashed past him down the descent like madmen, not a soul of them paying the least regard to him; not a soul, in fact, seeing him. They saw in reality nothing but the horse and horseman they had been pursuing for three miles; they knew nothing of a footman; and perhaps the sitting figure of the lieutenant appeared, to eyes only bent on one attractive object, as a stone or huge cactus, such as abound on those sterile hills. At all events, Lieut. Beall, by what seemed to himself almost a direct providential interposition on his behalf, remained wholly undiscovered, and in a moment more the Apaches were out of sight, still pursuing the horse and his rider to the camp.

The latter barely succeeded in escaping with his life; the Indians having overhauled him so closely, just as he reached the camp, as to be able to inflict one or two slight wounds upon him with bullets, or perhaps with arrows. As for Lieut. Beall, he was not slow to take advantage of his good fortune; and selecting a round-about course, he succeeded in reaching the camp just about the time the poor fellow whom he had saved, and the other members of the party, were about sallying out to obey his last request, and give his body decent burial. Upon such an act as this it were superfluous to comment. It is an act which deserves to live in men's recollections like the story of a great battle and victory.

AN EXQUISITE STORY.

IN the time of Neggdleh, there was a horse whose fame was spread far and near; and a Bedouin of another tribe, by name Daher, desired extremely to possess it. Having offered in vain for it his camels and his whole wealth, he hit at length upon the following device, by which he hoped to gain the object of his desire:—

He resolved to stain his face with the juice of a herb, to clothe himself in rags, to tie his legs and neck together, so as to appear like a lame beggar. Thus equipped, he went to wait for Naber—the owner of the horse—who, he knew, was to pass that way. When he saw Naber approaching on his beautiful steed, he cried out, in a weak voice:—

"I am a poor stranger! For three days I have been unable to move from this spot to ask for food. I am dying! Help me, and heaven will reward you!"

The Bedouin kindly offered to take him upon his horse, and carry him home; but the rogue replied:—

"I cannot rise! I have no strength left!"

Naber, touched with pity, dismounted, led the horse to the spot, and with great difficulty set the seeming beggar on his back. But no sooner did Daher feel himself in the saddle, than he set spurs to the horse and galloped off, calling out, as he did so:—

"It is I—Daher! I have got the horse, and am off with it!"

Naber called after him to stop and listen. Certain of not being pursued, he turned, and halted at a short distance from Naber, who was armed with a spear.

"You have taken my horse!" said the latter. "Since heaven has willed it, I wish you joy of it; but I do conjure you never to tell any one how you obtained it!"

"And why not?" said Daher.

"Because," said the noble Arab, "another man might be really ill, and men would be afraid to help him. You would be the cause of many refusing to do an act of charity, for fear of being duped as I have been."

Struck with shame at these words, Daher was silent for a moment, then, springing from the horse, returned it to its owner, embracing him. Naber made him accompany him to his tent, where they spent a few days together, and became fast friends for life.—*Lamartine.*

MY LITTLE SUNBEAM.—Never saw my little sunbeam! Well, she was a little creature who passed my window each day on her way to school, and who made my acquaintance, child fashion, with a smile. Perhaps none but myself would have called her pretty; but her eyes were full of love, and her voice of music. Every day she laid a little bunch of violets on my window. You might have thought it a trifling gift, but it was much to me; for, after my little sunbeam had vanished, I closed my eyes, and the fragrance of those tiny flowers carried me back, oh, whither! They told of a fragrant shadowy wood; of a rippling brook; of a bird's song; of a mossy seat; of dark sun-lit eyes; of a voice sweet, and low, and thrilling; of a vow that was never broken till death chilled the lips that made it. God shield my little sunbeam! May she find more roses than thorns in her earthly pathway.—*Fanny Fern.*

PLATE V.



LONDON AND PARIS

Fashions for July, 1854.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 283.

JULY, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
June 29th, 1854.

CHERE AMIE,

THE dresses with flounces shaded from dark to light are quite new this season, and seem likely to continue in favour. In some colours they are prettier than others—greens or violets, for instance. The jackets of these dresses should be embroidered all round with silks of the shades to match. Fashionable as flounces are, many dresses are made quite plain, with a trimming ornament of stamped velvet placed at the bottom of the skirt in straight rows forming a dice pattern. The skirts of dresses are worn so spread out at the bottom that various kinds of under skirts are made; the most effective kind is with two or three flounces edged by a stiff cord or galon, which is not easily crushed by the upper dress. All thin materials, as bareges, grenadines, &c. require to be lined with silk of the same colour, and the flounces are often further assisted by being lined with tulle; ribbon ruches are also much used to edge flounces of barege dresses. A new style of ornamenting the bottoms of dresses is making them considerably longer than required, and by means of runners drawing the fulness into the space between the knee and the edge of the dress: these runners may be covered by ornaments of velvet, ruches, embroidery, or gimp, &c. Flounces of alternate colours are still fashionable, and in some tints are very pretty, particularly when embroidered each in the contrasting colour. Nœuds of ribbon continue to be profusely introduced. A pretty trimming is formed of plaited ribbons, put on so as to leave intervals quite plain, in which are placed nœuds of ribbon; this may be used to edge flounces, jackets, or sleeves.

Straw has for some time been used on ball dresses, but recently it has been introduced on carriage dresses, and with very good effect—dresses having been made with bands of silk rising up the skirt, edged by insertions of straw. Various coloured ornaments of straw may be used in this style. Bareges are made with the flounces of graduated shades of colour, and edged by a ruche of ribbon. The bodies of barege dresses are mostly full, and often with jacket full also, form-

ing continuation to the fulness of the body; the sleeves are often made of the pagoda form, but very long and looped up. Mantelets of the same are not unfrequently worn en negligé. Large checks or plaids will continue fashionable all this season, but many of the silks à disposition are in very small checks, with bands of a showy colour on the flounces, &c. Dresses of black silk are very much worn, with flounces of the same edged by coloured fringes.

At this season of the year out-door costumes are those which occupy most attention, as the numerous fêtes constantly occurring call for variety and taste. The scarf mantelets are very numerous, and vary mostly in the style of trimming; deep laces form the most elegant ornament for them, but they may be supplied by equally deep tulle covered by narrow laces with velvet heading. Others again are composed of ruches and guipure—these ruches are not unfrequently made of three different shades of ribbon, which blend prettily together; nœuds of narrow ribbon or velvet are also much used, introduced amongst the lace—they are with long ends floating on the lace. Many of the scarfs are in folds on the shoulders confined by bands, showing the body of the dress. The whole of the mantelet may be ornamented, or composed of insertions and gimp and lace frills. Very pretty light-looking ruches for summer mantelets are made of ribbon with gauze edges; these ruches are not confined to mantelets, but are equally used on flounces, jackets, and bonnets. Small shawls of black taffetas are reappearing, trimmed with lace or fringe, and when made of light silks fringe would be preferred to lace.

Ruches are so much used on bonnets, particularly for fancy straws and others in demi-toilette, that many seem quite covered by them; and very pretty capotes are made of taffetas with transparent edge, the silk part covered by ruches of tulle; flowers may also be interspersed: and we are happy to announce that the frightful fashion of wearing the bonnets on the back of the neck is quite abandoned by the Parisian ladies. What good taste could not correct has been conquered by the inconvenience naturally felt in warm weather. Bonnets are, therefore, to be worn more on the head, and the crown is often flat instead of the helmet form. Ribbon continues to be used in much profusion. Leghorn bonnets are always fashionable at this period of the season, and will always form elegant coiffures, modified and trimmed according to the prevailing style; black velvet is a favourite trim-

ming for them. Flowers made of straw are much used on fancy straws as well as on Leghorns, intermixed with taffetas, ribbons, or even in wreaths edging the front. Fancy straws are lined with coloured crapes, and have a small wreath or *ruche* at the edge.

Foliage made of tulle is much used this season on bonnets, and forms a very light and elegant ornament, particularly for the *bouillonné bonnets* of tulle or crape; it also mixes prettily with delicate wheat-ears. Capotes are made of taffetas covered with crape and edged by a wide lace forming a veil. Velvet still continues in use to trim bonnets; even those made of white crape are ornamented with black velvet, and *marron*, though certainly not a very seasonable colour, is a fashionable one for morning wear. Black lace bonnets are always worn, and continue to be trimmed with coloured ribbons. The trimmings of Leghorn bonnets vary greatly. *Ruches* are as much in favour as they have been for some time, and still form a very favourite trimming for every description of bonnet, varying according to the style required; *fauchons* of straw are also used on silk or crape *bouillonné bonnets*. Little girls mostly wear the large round hats, trimmed with wreaths of flowers or feathers, or *coques* of wide ribbon or velvet with long scarf ends.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Promenade Dress.—Robe of taffetas; the skirt is covered by flounces, embroidered in silk; jacket body with revers and double sleeves embroidered. Capote of straw and velvet.

Carriage Dress.—Robe of striped silk, with open body and plain skirt; mantelet shawl of white silk, trimmed with lace. Bonnet of lilac crape, with wreath of flowers encircling the face.

Walking Dress.—Robe of grenadine with flounces, edged with fringe and full body; mantelet of silk in vandykes, trimmed with a deep fringe. Bonnet of pink crape in bouillons.

Public Déjeuner Dress.—Robe of *marron* silk with flouncing, black lace headed by a *ruche* of ribbon; jacket body and double sleeves, also trimmed with lace. Bonnet of fancy straw and silk, with wreath of roses inside.

Promenade Dress.—Robe of grenadine à disposition, with two flounces; jacket body with revers and sleeves, open the full length, joined with fancy buttons. Bonnet of silk and velvet trimmings.

PLATE II.

Promenade Dress.—Robe of taffetas, with jacket body very open, and with revers ornamented with *nœuds* of ribbon; the sleeves are triple, and the skirt ornamented on *tablier*, by short frills and *nœuds* of ribbon. Capote of paille crape with feathers.

Carriage Dress.—Robe of lilac barege, with three deep flounces covering the skirt, full open body; mantelet of green silk, ornamented with velvet. Capote of black lace, with flowers and shaded pink ribbon.

Déjeuner Dress.—Robe of mousseline de saie with open jacket body, with revers edged by a *ruche*; the sleeves terminate with a frill, and *ruche* on the edge; the skirt is with flounces in a scollop, edged by a *ruche*. Bonnet of paille de riz and taffetas.

Promenade Dress.—Robe of grenadine, with flounces and full open body; small mantelet of taffetas, trimmed with two deep frills of black lace. Bonnet of white lace, with flowers.

Walking Dress.—Robe of violet silk, with three vandyked flounces edged with black lace and velvet; jacket body; mantelet écharpe of green silk with deep frill, vandyked, and

trimmed with two rows of *ruches*, also headed by one row with *nœud*, and end of ribbon on the upper points, the revers on the top to correspond. Bonnet of white tulle, interspersed with flowers.

PLATE III.

Young Lady's Toilette.—Robe of mousseline de saie, with three graduated flounces; jacket body of silk, fastening up the front, and ornamented by stamped velvet and very deep fringe; double sleeves edged with fringe. Capote of tulle and ribbon.

Little Girl's Dress.—Frock of pink taffetas; the skirt is covered with pinked frills; the body is open, with frills forming revers. Bonnet of white crape.

Walking Dress.—Robe of barege, with flounces; mantelet of *marron* coloured taffetas, trimmed with black lace, headed by *ruches*. Bonnet of paille crape, trimmed with white lace and flowers.

Walking Dress.—Robe of taffetas, with open body trimmed with a bouillon and two bouillons descend the skirt en *tablier*; small mantelet of glacé silk, trimmed with fringe and velvet ribbon. Bonnet of paille de riz and crape, with flowers.

In-door Costume.—Robe of barege, à disposition; the skirt covered by flounces edged by a bouillon; open jacket body, with revers and triple bell sleeves, edged by a bouillon collar and guimpe of muslin. Coiffure of lace and flowers.

PLATE IV.

Public Promenade Dress.—Robe of taffetas, with jacket body, ornamented by vandykes forming revers, also round the basques and sleeves which are open; the skirt is with two deep flounces, vandyked, headed by a smaller one and puffing. Bonnet of lace and crape.

Carriage Dress.—Robe of grenadine with double skirt, edged by a plissé of ribbon; full body and mantelet of guipure, trimmed with two frillings, headed by a *ruche* of ribbon. Bonnet of tulle and paille de riz.

Dinner Dress.—Robe of *moire*; the body and skirt are both open and ornamented by a revers of vandykes and black lace; the sleeves to correspond in three falls; guimpe of embroidered muslin and lace.

Carriage Dress.—Robe redingote of taffetas, with high body closing all down the centre by *nœuds* of ribbon, and revers of fringe on the body. Capote of tulle, trimmed with a profusion of narrow ribbon.

Walking Dress.—Robe of barege; the body is full, and the skirt covered by flounces, edged by two rows of velvet; mantelet of the same, with deep fringe. Capote of white crape and black lace.

PLATE V.

White lace jacket over rose-coloured glacé silk, trimmed with broad satin ribbon on the sleeves and at the waist, the lowest bow terminating in a short sash.

Bonnet of white crape and Maltese lace, trimmed with white velvet ribbon. The cap is composed of lace and small flowers of a deep violet colour, with two bows of narrow satin ribbon.

Carriage bonnet of Italian straw and pink areophane, with ribbon of the same colour, the strings and the bow behind being edged with black. Round the front are rosettes with small bunches of ribbon in the centre.

Promenade chapeau composed of white chip, with a fluting of green satin ribbon round the front and curtain, trimmed with bows and ends on the top and each side.

Second ditto of pale silver grey and lace, with ribbon of the same colour; the strings are orange, with the flowers and bow on the cap to match.

First cap of white blond and dark blue velvet ribbon mixed with some of a lighter shade.



Fashions for LONDON AND PARIS July 1854.





To the Hon. and Right Hon. the Lords of the Council, and the Members of the House of Commons, in Parliament assembled, and to the People of Great Britain, in General.



PL. III.

Fashion, April 1851, and Paris, 1851

Second one of muslin, with a white camelia on each side.
Dress cap of rich lace, trimmed with ends of ribbon of puce colour.

First white sleeve of fine cambric made in puffs, with rows of small bows from the wrist to the elbow.

Second one of muslin, with embroidered leaf-shaped ends of satin placed round it in two rows.

DESCRIPTION OF MODEL.

We give the model of a scarf mantelet with this number, well adapted for the present season, and suitable for trimmings of lace, but it requires them to be very deep; or a deep frill of tulle covered by rows of lace headed by velvet, forms equally pretty trimmings; ruches made of the new ribbons, with gauze edge, are profusely used on mantelets, which are often composed only of insertions of guipure and ruches.

BOYHOOD OF CELEBRATED MEN.—Dryden, who, regarded in the triple capacity of poet, prose-writer, and critic, is hardly second to any English author, took no honour at the University. Swift, perhaps our best writer of pure English, whose talents proved scarcely less versatile and extraordinary than they had appeared restricted and deficient, was "plucked" for his degree in Dublin, and only obtained his recommendation to Oxford "*speciali gratia*," as it was termed. The phrase, however, being obviously equivocal, and used only in the bad sense at Dublin, was, fortunately for Swift, interpreted in a good sense at Oxford—a misapprehension which Swift, of course, was at no pains to remove. Sheridan was remarkable for his readiness and wit; as a writer, he showed considerable powers of sustained thought also. He had an habitual eloquence, and on one occasion delivered an oration before one of the most distinguished audiences the world ever saw, and with an effect that seems to have rivalled the most successful efforts of Cicero, or even Demosthenes. Yet he had shown so little capacity as a boy that he was presented to a tutor, by his own mother, with the complimentary accompaniment that he was an incorrigible dunce. Some boys live on encouragement, others seem to work best up stream. Niebuhr, the traveller, the father of a son no less illustrious, with anything but an originally acute mind, seems to have overcome every disadvantage which the almost constant absence of opportunities could combine. Those who are curious in such matters might easily multiply examples of the foregoing description, and add others, where—as in the case of Galileo, Newton, Wren, and others—the predictions suggested by early physical organization proved as erroneous as the intellectual indications to which we have just adverted.—*Macilwain's Memoirs of Abernethy.*

A YOUNG COUPLE were sitting together in a romantic spot, with birds and flowers about them, when the following dialogue ensued:—"My dear, if the sacrifice of my life would please you, most gladly would I lay it at your feet." "Oh, sir, you are too kind! But it just reminds me that I wish you'd stop using tobacco." "Can't think of it; it is—it's a habit to which I am wedded." "Very well, sir, since that is the way you lay down your life for me, and as you are already wedded to tobacco, I'll take good care you are never wedded to me, as it would be bigamy."

DR. PATTISON'S DISCOVERY FOR THE CURE OF CANCER, LUPUS, AND ULCERS.

THERE are few diseases more painful, more distressing to the sufferers or to their friends, than those the names of which we have placed at the head of this article. The first, females are particularly subject to. It is a disease chiefly attacking the glands; and consists of a hard tumour, terminating in a deep and ill-conditioned ulcer, which causes excruciating pain; and the opinion has long been held amongst medical men, that when once established it can only be cured by extirpation. But, as it was observed the other day in the *Athenæum*, "Medicine is too far removed from the positive sciences for any practitioner to say that the theory which best explains the nature of disease, or the remedy which best cures a disease, to-day, may not be entirely supplanted to-morrow. Every one, therefore, who has his wits about him and comes with new views and new remedies, the result of cautious experiment and rational generalization, has a claim to be heard in the medical world." This claim we assert for Dr. Pattison (of Grosvenor Street, Grosvenor Square), who has recently come before the public with a "new remedy" for "cases of cancer, lupus, and ulcers," and who has (doubtless through jealousy) been very unceremoniously treated as a quack; Professor Laurie telling him, when he offered the remedy to the Royal Infirmary, Glasgow, that "he would not countenance quackery." The Doctor, however, is not a quack; a term legitimately applied to those who, without a professional education, or a regard to the rules of science, make experiments with medicines. Dr. Pattison was, for ten years, actively and extensively engaged in surgery in the United States. He obtained his diploma in the University of New York, and of that university we find the following mention in the *Medico-Chirurgical Review*, 1842: "We are glad to see that the medical talent of this rising university has assumed an aspect of great strength and importance; it embraces the highly respectable names of Valentine Mott, Granville, Sharpe PATTISON, J. Revere, Martyn Payne, G. S. Bedford, J. W. Draper, &c. We wish it every success." A man so trained, with his diploma from such an institution, is no more a quack than Astley Cooper, Brodie, Abernethy, Bird, or any other of the eminent men who have shed new lights on the science of medicine in the past or the present day. His discoveries were not made with a disregard to the rules of science, but in pursuance of them; and his remedy has been proved to be efficacious upon many persons who had previously been pronounced incurable. Dr. Cockburn's attention was first called to the new remedy by the cure effected upon an old and valued friend, whom he had not seen for thirteen years till she called upon him after having been in London four weeks, during which time she had been under the care of Dr. Pattison for an ulcer in her side, that had affected her for twelve years, defied the treatment of the most eminent medical men, and reduced her to such a state of weakness that, when she first came to London, she had to be lifted out and into her carriage. In one month the ulcer was reduced to half its size, her general health was much improved, and she had walked four miles the

day she called on Dr. Cockburn. Surely a remedy that produces such effects should not be treated as the empiricism of a quack. It gives, we contend, Dr. Pattison "a claim to be heard in the medical world;" and, even if that world rejects him, those who are afflicted with the diseases he professes to cure, or have relatives suffering under them, will do an act of injustice to themselves, or to those relatives, if they do not consult him. We do not wonder that this new remedy was denounced and opposed; so was Harvey's great discovery of the circulation of the blood, and Jenner's perhaps even still more important one of vaccination. Yet the one is now acknowledged as an important principle in pathology, and the other has conferred unnumbered blessings on the public. It is true, that Dr. Pattison keeps his remedy a secret, and this, we are told, is "unprofessional!" But do all medical men, if they discover a successful way of treating a disease, blazon it to the world? We fancy not: and the Doctor would have divulged his secret to Drs. Brodie and Lawrence but for the treatment he received at the Middlesex Hospital. It should be recollected, that the disease he professes to cure is generally regarded as incurable: this alone entitles him to a hearing; even though esteemed a quack, we do not see that those who are given up by regular men would do wrong in trusting themselves to his treatment. He, however, is not a quack; his remedy is a legitimate deduction from scientific principles, and it would be difficult to mention any specific that would be a greater benefit to mankind, seeing that the *successful* treatment of the diseases to which it is applied is quite an *exception* to the *general rule*.

Since the above was in type we have met with the following paragraph in the *Glasgow Courier*, a paper of as high character as any in the kingdom. It is so honourable to Dr. Pattison, and puts the question as to his *medical* character in so just a light, that we have great pleasure in appending it to our article.

"We can speak with entire confidence of Dr. Pattison's personal respectability. He and his kindred are well known to us; and if there be one property more than another by which they are distinguished, it is their high-minded and unbending integrity. No one can doubt that he is what he represents himself to be—a graduate of the University of New York; and his London medical critics should remember that, though by the municipal law of England such a degree cannot be recognised, it is, nevertheless, a degree as valid in itself as if it had been obtained from Oxford or Edinburgh."

FANNY FERN ON SICKNESS.

SICKNESS COMES TO YOU IN THE CITY.

How unmercifully the heavy cart-wheels rattle over the stony pavements; how unceasing the tramp of busy, restless feet; how loud and shrill the cries of mirth and traffic! You turn heavily to your heated pillow, murmuring, "Would God it were night!" The pulse of the great city is stilled at last; and balmy sleep, so coveted, seems about to bless you—when hark! a watchman's rattle is sprung beneath your window, evoking a score of stentorian voices, followed by a clanging bell and a rushing engine, announcing a conflagration. Again you turn

to your sleepless pillow; your quivering nerves and throbbing temples sending to your pale lips this prayer: "Would God it were morning!"

Death comes and releases you. You are scarcely missed. Your next door neighbour, who has lived within three feet of you for three years, may possibly recollect having seen the doctor's chaise before your door for some three weeks past; then, that the front blinds were closed; then, that a coffin was carried in; and he remarks to his wife, as he takes up the evening paper, over a comfortable dish of tea, that "he shouldn't wonder if neighbour Grey were dead!" and then they read your name and age in the bill of mortality, and "wonder what disease you died of;" and then the servant removes the tea-tray, and they play a game at whist, and never think of you again. But what of that? the world is *full* of widows and orphans: one can't always be thinking of a charnel-house.

Some time after, he is walking with a friend, and meets a lady in rusty mourning, carrying a huge bundle, from which "slop-work" is seen protruding (a little child accompanies her, with its feet out at the toes). She has a look of hopeless misery on her fine but sad features. Your neighbour's companion touches his arm, and says:—

"Good God! isn't that poor Grey's widow?"

He glances at her carelessly, and answers:—

"Shouldn't wonder!" and invites him home to dine on trout cooked in claret, and hot-house peaches at half-a-dollar a piece!

SICKNESS COMES IN THE COUNTRY.

On the fragrant breeze, through your latticed window, come the twitter of the happy swallow, the chirp of the robin, and the drowsy hum of the bee. From your pillow you can watch the shadows come and go over the clover meadow, as the clouds go drifting by. Rustic neighbours lean on their spades at sunset, at your door, and, with sympathising voices, "hope you are better." The impatient hoof of the prancing horse is checked by the hand of pity; and the merry shout of the sun-burnt child—musical though it be—dies on the cherry lip, at the uplifted finger of compassion. A shower of rose-leaves drifts in, over your pillow, on the soft sun-set zephyr. Oh, earth is passing fair; but *Heaven is fairer!*

Its portals uncloseth to you. Kind, neighbourly hands wipe the death-damp from your brow, speak words of comfort to your weeping wife, caress your unconscious children. Your fading eye takes it all in, but your tongue is powerless to speak its thanks. They close your drooping lids, they straighten your manly limbs, they lay your weary head on its grassy pillow, they bedew it with sympathetic tears; they pray God, that night, in their cottage homes, to send his kind angel down, to whisper words of peace to the broken hearts you have left behind.

They do something besides pray. From unknown hands the widow's "cruze of oil" and "barrel of meal" are oft replenished. On your little orphans' heads many a rough palm is laid, with tearful blessing. Many a dainty peach, or pear, or apple, is tossed them on their way to school. Many a ride they get "to mill," or "hay-field," or "village," while their mother shades her moistened eyes in the doorway, quite unable to speak.

SUMMER.

I'm coming along with a bounding pace,
To finish the work that Spring begun;
I've left them all with a brighter face,
The flow'rs in the vales through which I've run.

I have hung festoons from laburnum trees,
And cloth'd the lilac, the birch and broom;
I've waken'd the sound of humming bees,
And deck'd all nature in brighter bloom.

I've rous'd the laugh of the playful child,
And 'ticed it out in the sunny noon;
All nature at my approach hath smil'd,
And I've made fond lovers seek the moon.

For this is my life, my glorious reign,
And I'll queen it well in my leafy bower,
All shall be bright in my rich domain,
I'm queen of the leaf, the bud, and flower.

And I'll reign in triumph till autumn time
Shall conquer my green and verdant pride,
Then I'll hie me to another clime,
Till I'm called again as a sunny bride.

F. L.

ORNAMENT.—Nature is our true guide in our application of ornament. She delights in it, but ever in subserviency to use. Men generally pursue an opposite course, and adorn only to encumber. With the refined few, simplicity is the feature of greatest merit in ornament. The trifling, the vulgar-minded, and the ignorant prize only what is striking and costly—something showy in contrast, and difficult to be obtained. Nothing can more severely or more truly satirise this taste than the fancy of the negro chief in the interior of Africa, who received an Englishman's visit of ceremony in a drummer's jacket and judge's wig. I always think of this personage when I see a lady loaded with jewels; and if I had a wife, and she had such encumbrances, from the anxiety for which I saw no other chance of her being relieved, I should heartily rejoice in one of those mysterious disappearances which have been so frequent of late, and which, it may be, have sometimes originated in a feeling, on the part of the husband, similar to mine.—*Walker's Original.*

THE FAILINGS OF GIFTED MEN.

It is a singular circumstance that many men of genius have exhibited obvious marks of human frailty. Pope was an epicure, and would lie in bed at Lord Bolingbroke's for days, unless he was told there were stewed lampreys for dinner, when he rose instantly and came to the table. Even Sir Isaac Newton gave credit to the idle nonsense of judicial astrology: he who first calculated the distance of the stars, and revealed the laws of motion by which the Supreme Being organises and keeps in their orbits unnumbered worlds; he who had revealed the mysteries of the stars themselves. Dryden, Sir Isaac Newton's contemporary, believed in the same absurdity. The great Duke of Marlborough, when visited

by Prince Eugene on the night before a battle, when no doubt the two generals were in consultation upon a measure that might decide the fate of an empire, was heard to call his servant to account for lighting up four candles in his tent upon the occasion, and was once actually seen on horseback darning his own gloves. Hobbes, who wrote the "Leviathan," a deist in creed, had a most extraordinary belief in spirits and apparitions. Locke, the philosopher, the matter-of-fact Locke, who wrote, and in fact established the decision of things by the rule of right reason, laying down the rule itself; he delighted in romances, and revelled in works of fiction. What was the great Lord Verulam? Alas! too truly, "the wisest, greatest, meanest of mankind." As for Martin Luther, the reformer, he was so passionate and unchristian-like, that he struck his friends, Melancthon in particular, and perhaps would have burned him, as readily as an Inquisitor in those days would have burned a heretic, in the paroxysms of his rage.

Cardinal Richelieu, the minister of a great empire, believed in the calculation of nativities. Sir Thomas More burned the heretic to whom in his writings he gave full liberty of conscience. Alexander the Great was a drunkard, and slew his friends in his cups. Cæsar sullied the glory of his talents by the desire of governing his country despotically, and died the victim of his ambition, though one of the wisest, most accomplished and humane of conquerors. But we are travelling too far back for examples which should be taken from later times. Tasso believed in his good angel, and was often observed to converse with what he fancied was a spirit or demon, which he declared he saw. Raphael, the most gifted artist the world ever produced, died at the age of thirty-seven, his constitution weakened by his irregular living. Dr. Samuel Johnson was notoriously superstitious. Sir Christopher Wren, who built St. Paul's Cathedral, was a believer in dreams. He had a pleurisy once, being in Paris, and dreamed that he was in a place where palm trees grew, and that a woman in a romantic dress gave him some dates. The next day he sent for some dates, in the full belief of their revealed virtues, and they cured him. Dr. Halley had the same superstitious belief. Melancthon believed in dreams or apparitions, and used to say that one came to him in his study, and told him to bid Guynæus, his friend, to go away for some time, as the Inquisition sought his life. His friend went away in consequence, and thus, by accident really saved his life. Addison was fond of the bottle, and is said to have shortened his days by it. Burns, the poet, was a hard drinker, and there can be no doubt wore out his constitution by his conviviality. Goldsmith was a gambler, and the victim of the fraudulent. Prior was the dupe of a common woman, whom he believed to be an angel. Garrick was as vain as any woman, and equally loved flattery. Kneller's vanity was such that nothing was too gross for him to swallow.

ENGLISH BEAUTIES.—Though the bards of Hellas may boast of a "Hypsipyle," that gorgeous beauty whose hair fell flowingly to her feet; yet would she bear but poor comparison with the beauties of our own favoured land, who are universally eulogised for the luxuriant and silky glossiness of their hair. In no country in the world is

more attention paid to the hair than in Great Britain; and, unlike other nations, there is no set fashion or uniformity of practice in wearing it—every female exercising her own good taste, and taxing her ingenuity in displaying her beautiful hair to the best advantage according to the contour of her face. This variety is pleasing, and one is delighted in a mixed fashionable assemblage to glance from head-dress to head-dress, witnessing here the hair flowing freely in ringlets, waving unconfined over neck and shoulders—there crisp set curls, framing the temples and blooming cheeks—anon braids and plain Madonna bands set off with a simple flower or wreath. Another has elaborately woven and twined masses, adorning the back of the head, interlaced with ribbons or pearls—each eye forming its own beauty. The portraits of the beginning of the century, and even down to the time of Lawrence's supremacy, show the hair falling thick upon the brow, and flowing, especially in the young, over the shoulders.—*Rowland on the Hair.*

THE FEAST OF LA SENORA DE LA PAZ.

DURING many days previous great exertions had been made in the erection of scaffoldings in front of the old cathedral. These were from thirty to forty feet high, and covered with crimson cloth, and were abundantly decorated with pictures of saints, framed in silver; forks, spoons, dishes, jugs, and all sorts of domestic utensils of the same precious metal; images, garlands, drapery, together with fruits of every variety, from the water-melon to the fragrant pine-apple; flowers of every description, and of every hue; vegetables of all sorts and sizes, from the formidable pumpkin to the unassuming radish, all tastefully arranged around silver, plaster, and wooden images of saints and angels, which cut rather a ludicrous figure as they peered forth from amidst such a profusion of dainty fare. Within the building, the various altars were adorned in like manner with everything calculated to add to the gaiety of the scene. The neighbourhood was filled with roving parties of Indians, attired in the peculiar costume of their several tribes; some of them, both men and women, following the fashions of the Peruvians, carried crowns of variegated feathers on their heads, leopard skins thrown over their shoulders, and their bodies decked with kirtles of feathers. With bows and arrows in their hands, and dancing unweariedly to the rude sounds of their native music, these unpolished sons of nature were to be met with in all parts of the city for hours, and failed not to excite attention in their efforts to celebrate the day. Some parties appeared in long robes of white, neatly plaited round the body, with their faces blackened, and wearing broad belts of variegated feathers of exquisite workmanship—others with lappels or wings of the same material—the head-dress being a sort of diadem, with one feather at the back. Each person carried a pandean pipe, which in some cases was of large, in others of small, dimensions—but the combined effects of them, though the intonations were in rather a melancholy strain, was anything but disagreeable or inharmonious. Some of the most eccentric performers on this occasion wore large cocked hats, several yards in extent, made of paper, and trimmed with varie-

gated feathers, the aforesaid plume in the centre, of colossal dimensions, forming a conspicuous feature; their faces wearing masks, representing the heads of wolves, bears, or monkeys. Others appeared habited in old court suits, or faded regimentals, with epaulettes of feathers, and mounted on imitation buffaloes, leopards, and dragons, having their legs hidden by a kind of petticoat. In their hands they carried small looking-glasses, in which they continually affected to admire themselves, and they produced much merriment by their antics and gambols, occasionally rushing at the people with their horns—then formally and with much ceremony joining the musicians and dancers. At night, large bonfires illuminate the neighbourhood, and a general fire of squibs and crackers takes place, until the actors in this strange scene, overcome with drink, reel, quarrel, fight, and tumble home. The general effect at night is much heightened by the numerous lamps and lanterns with which the several altars of the church are decorated. The amusements peculiar to this festival generally last two or three days, when, to those who love quiet and decorum, it is agreeable to find that order is again restored.—*Travels in Bolivia.*

A PLEASANT LODGER.—One of the insects which I most dreaded was the "wood tick," an unpleasant looking creature, very much resembling those which infest sheep, but possessing a great penchant for a residence under the human skin, into and beneath which it eats its way until nearly hidden from sight, without any pain to the person attacked for the first several hours; so that it often escapes notice until the intolerable aching of a large portion of the body surrounding it leads to the detection of the insect, which must then be pulled or cut out. These ticks live among wood, and are sometimes brought into the house with the fuel. I have frequently seen them on my dress or habit when walking or riding in the "bush," and have, on two occasions, been bitten: once on the throat, by a small one which had been several hours at work. It had buried its head entirely, and required a strong pull with tweezers before it could be extracted, the creature being as hard as bone, and very toughly jointed. I felt very little pain afterwards on this occasion; but the second of the insidious little miners, which also attacked me in the neck, was a much larger specimen, and it had begun to cause a most distressing ache in my shoulder, neck, and arm, which I attributed to rheumatism, until, on passing my hand over my dress, I detected its round hard body, which was so firmly attached for me to pull it away myself. After it was removed I suffered great pain and numbness in the arm and shoulder for several days.—*Mrs. Meredith's "Home in Tasmania."*

THE proud Duke of Somerset, a little before his death paid a visit to Sarah, Duchess of Marlborough, who insisted on his drinking with her a glass of tokay, which had been presented to her husband by the emperor. He assented, and she addressed him as follows:—"My lord, I consider your grace drinking a glass of wine with me as a very high honour, and I will beg leave to propose two healths, the most unpopular imaginable, and which nobody in the three kingdoms except ourselves would drink; here goes—Your health and mine."

PLATE IV.



LONDON AND PARIS

Fashions for August, 1854.

THE PROPRIETORS of the LONDON AND PARIS MAGAZINE have received numerous letters from parties wishing to become Subscribers, complaining of the disappointment experienced in not being able to obtain Copies till nearly the Middle of the Month; the Proprietors beg to impress upon them the necessity of giving their Orders not later than the 24th to remedy the like in future.

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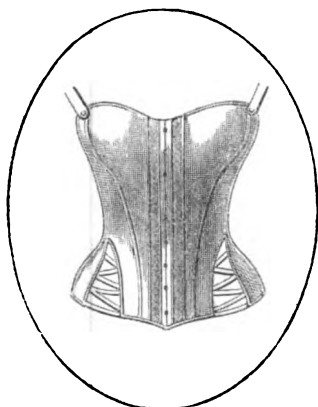
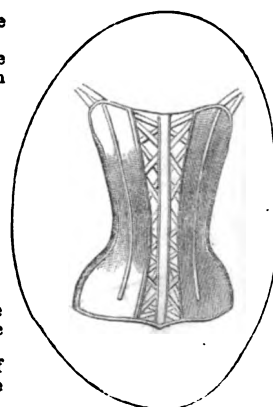


FIG. 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

FIG. 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.



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HEALTH, ELEGANCE, AND ECONOMY,
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STAY OR CORSET
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THESE unique inventions combine FIRMNESS with ELASTICITY; they fasten easily in front, fit closely, and retain the original symmetry of their adjustment. Their beautiful resilient action, elegant appearance, and anatomical correctness, have already won for them the highest admiration. They are judiciously adapted to every varying condition of the female form, and are suited to every age, figure, and habitude. Ladies in health, convalescents, and invalids, wear them with equal satisfaction, and having experienced the comforts and advantages they insure, will not return to the ordinary stays and their attendant evils.

The oblique transverse resilients have each a distinct action in accordance with muscular movement, and are variable in number, size, and position, as individual configuration may require. In addition to these, are lateral elastic insertions, from the arms to the hips, and down the sides of the fastening, whereby the due balance of the figure is sustained, and the tension equalised under all muscular and respiratory activity. The insertion of quilted silk, or flannel of fine texture, under the transverse resilients, while enhancing the beauty of the attire, conduces to a genial warmth in the region of the spine; and simultaneously with this, another equally important condition is attained—the open transverse work promotes the free exhalation from the skin, which is indispensable to health, insures freedom from the chilliness occasioned by impeded perspiration, and mitigates other unpleasant sensations generally complained of by ladies who wear stays and corsets of the ordinary impervious materials and rigid structure.

* * The gores of elastic resilients in the lower part of the front, each side the fastening, are given in the Corsaletto only, and are its distinguishing feature of variation from the Bodice. The Corsaletto has the preference in the estimation of medical men; its peculiar construction conferring the utmost ease and pliancy over a region of the human frame unceasingly mobile to the internal vital activities, the habitual compression of which creates indigestion, disturbs the action of the heart, and exercises a debilitating influence on the general health.

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LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 284.

AUGUST, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
July 29th, 1854.

CHERE AMIE,

THE intermixture of flounces of different colours is a mode that seems to find favour; we do not mean the introduction of numerous colours, but alternately the same as the dress and some other colour that contrasts prettily, the ruches or trimmings of each being of the contrasting colour: there is a peculiarity in this style that will not please all, and requires much judgment in the selection of the colours, and perhaps is better suited for slight materials of evening dress than silks, though they are made even of black silk, with alternate flounces of black and coloured, over which sometimes a black lace is added; the sleeves of these dresses are also formed of alternate frills to correspond. Another style of trimming, which may be equally used with or without flounces, is of bands, made of any taffetas that is checked, or with pattern on, and this is edged by a velvet or very small ruche; these may be placed simply on the skirt, or as borders on flounces. For *barège* dresses they are particularly suited. Ruches of tulle are very much used to trim muslin dresses, as well as those worn in *negligé*. They form a very pretty finish to the jackets, as well as the pagoda sleeves; they also are pretty to edge flounces. The under-sleeves are in various styles—many in bouillons; others in creases; others again more open, or with wristband and deep frill. The sleeves of dresses are also various; the prettiest are open, with bands to unite them; they show the under-sleeve to great advantage. Others loop up. White jackets are often made for morning wear, with skirts of coloured *jaconet* muslin, foulards, &c.; they are prettily trimmed with several rows of narrow Valenciennes lace, forming a kind of ruche, and closing up the front with buttons. These white jacket bodies are also worn with black skirts. Double skirts are in great favour this season, and no longer confined to the ball-room; they are as suitable for the various thin materials used at this moment. They may be left plain or ornamented as fancy wills it, but of course have a more undressed appearance than when ornamented by the bouffants of ribbon, ruches, velvet, &c. For evening dress

they are particularly pretty in *organdy* or *tarlatane*, simply hemmed and raised up at the side by a bouquet of flowers. *Nœuds* of ribbon are also introduced in profusion, mostly in long loops of narrow ribbon. The fashion still prevails of making the skirts extremely bouffant round the bottom, quite rivalling the hoop of our ancestors; various means are adopted to produce this effect, as we have detailed in former numbers of our Magazine.

We are glad to find some improvement in bonnets; they are certainly a degree larger, and it is no longer in good taste to wear them so completely on the back of the head, a style odious in every point of view, and totally destroying the symmetry of any figure, whilst at the same time it exposes the face to a scorching sun and cold winds; and we are not surprised to find such a fashion descended into vulgarity. As the season advances the straws have become more and more general, and the fancy ones are worked with so much delicacy that they are become quite elegant. Nothing can be prettier than those formed of this open lace straw, with crowns of silk, and ruches of silk, though ruches are also seen of straw upon the edges of bonnets, formed of numerous loops, which give a full sort of trimming rather than a ruche. The trimmings continue to be worn rather forward on the fronts of the bonnets; lace lappets, particularly of black lace, are often used to ornament bonnets, sometimes looped up in *nœuds*, sometimes left to droop. The *fauchons* are also again much in favour, and when made of the *guimpe* straw have a very good effect over coloured silks. At this season, fruits ornament bonnets as well as flowers. Coloured mixed straws are much in request for country wear, trimmed with dark ribbons. Ruches are less frequently put on the edge of the bonnet, but a little from it, midway, being less common.

The *mantelet echarpes*, are very small and very various in the style of trimmings, but the smallness of the scarf itself is quite made up by the depth of the lace, which may be used of any width; sometimes the scarf forms its own revers at the neck by means of small gussets introduced on the shoulders and back, which are concealed under the lace. The small *Talmas* of black taffetas are much worn, with trimmings of black velvet stamped in wreaths or various designs; and ruches are the favourite style of ornamenting them. *Mantelet scarfs*, both black and white, are made in application on tulle, and have a rich, though perhaps rather a heavy effect,

as the tulle is almost covered by the work; the scarfs made of alternate bands of tulle and taffetas are light and pretty. The lateness of summer weather has much retarded all the out-door elegancies in muslin, lace, tarlatane mantelets, and scarf-shawls; but now that it really is arrived, everything that is light and elegant will be in demand; the embroidered muslins and tarlatanes are very pretty; but lace, either black or white, will always form the most elegant toilette.

The China crape shawls maintain their place in favour at this season, and are extremely rich in the style of embroidery and fringes, but for simple toilette barèges have been very much worn this summer, the unsettled state of the weather having rendered warm clothing often agreeable. The patterns of the barège shawls are very elegant, often rivalling those of more expensive fabric, and they form a pleasant medium between the extreme lightness of lace and the cachemire, which they quite rival in beauty of design; though of course one is only printed, and necessarily can never have the richness of a manufactured design. Barège scarfs are also worn this season.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of gros d'été with jacket body and bell sleeves; mantelet of black taffetas, of small size, trimmed with fringe and narrow velvet. Capote of green silk trimmed with black lace and pinked ruche.

Evening Dress.—Robe of pink grenadine with triple skirt, each edged with fringe, with open heading; jacket body very open, with pelerine, revers of white guipure; double sleeves trimmed as the jacket with fringe. Head-dress of lace.

Walking Dress.—Robe of taffetas, with very open body trimmed with frills of the same, and buttons; the skirt with flounces to match; chemisette and vandyked collar of lace. Capote of crape and lace.

Promenade Dress.—Robe of organdy, embroidered in rose buds, with full body; skirt covered with flounces; Talma of blue silk in gothic vandykes formed of bands of moire and narrow velvet. Capote of lace and silk.

Carriage Dress.—Robe of green silk, with flounces of guipure, headed by a chainette of narrow velvet; tight high body ornamented with narrow velvets; mantelet shawl of white guipure. Capote of white lace and paille de riz, with wreath of roses inside.

PLATE II.

Promenade Dress.—Robe of barège with flounces, and full body; Talma of green silk trimmed with a broad lace at the bottom, a narrower one above, and a third forming pelerine on the shoulders, each headed by a band of velvet. Capote of crape and black lace trimmed with narrow ribbon in loops.

Child's Dress.—Frock of jaconot cambric, with flounces embroidered à l'Anglaise; body with lappels of work, and bell sleeves to match. Small Talma of cerise silk trimmed with fringe. Capote of lace.

Little Girl's Dress.—Frock of glacé silk, with jacket body and bell sleeves, trimmed with fringe; that on the skirt of graduated widths. Leghorn hat with poppy-coloured ribbon.

Young Lady's Dress.—Robe of lilac grenadine barège; the skirt is covered with flounces edged by a plissé of ribbon; jacket-body with open sleeves trimmed with plissés to match the sleeve, uniting with nœuds and ends of ribbon. Capote of paille crape with flowers.

Dinner Dress.—Robe and jacket of moire, trimmed with black lace laid on flat, with narrow band of velvet dividing it, ornamenting both skirt and body, which forms a deep jacket. Head-dress composed of small point lace, cap and flowers.

PLATE III.

Public Déjeuner Dress.—Robe of mousseline de soie, with flounces à disposition; full open body, and sleeves looped up. Mantelet of black tulle trimmed with lace, headed by a bouillon, a second row round the top. Bonnet of fancy straw and crape, with flowers.

Promenade Dress.—Robe of barège, with double skirt; jacket-body of taffetas embroidered round the open tops at the waist, and edged by a deep fringe; the sleeves are open. Bonnet of tulle and black lace, with feathers.

Dinner Dress.—Robe of taffetas, with very open jacket-body trimmed with black lace. Head-dress formed of black lace and wreath of foliage crossing the head, and flowers at the side.

Public Déjeuner Dress.—Robe of grenadine; the skirt is covered with graduated flounces of deep scollops, trimmed all round with plissé of satin ribbon; jacket-body and sleeves to correspond. Bonnet of crape and paille de riz.

Carriage Dress.—Robe of taffetas; the body is open, with pelerine edged by a ruche; a trimming of a lozenge form made of moire, edged with ribbon, descends the skirt. Shawl of white guipure trimmed with the same. Bonnet of lace and tulle, with flounces.

PLATE IV.

Cape of black lace embroidered on a lining of pink glacé silk; a puffing of satin ribbon is placed round the top, and terminates at the waist with a sash to match. There are bows also of the same over the arms. Round the edge are three rows of lace of four inches deep.

Chapeau composed of blond and white satin ribbon, with small scarlet flowers in the front mixed with lace. Second ditto of fancy straw and blond, trimmed with narrow French gauze ribbon and blue velvet.

Carriage Bonnet, of crape and lace, trimmed with bunches of velvet leaves and fruit. The inside is lined with orange silk with blond over it, and bunches of flowers here and there.

First Cap, of vandyked lace and green satin ribbon, with two clusters of white roses on each side. Second, made of net, and trimmed with bows of dark blue gauze.

Dress Cap, of rich lace and pink satin ribbon of two different widths, one wide piece being placed across it and fastened on the side with a bunch of the narrow ends.

Morning Cap, composed of lace, and trimmed with bands of crimson satin, with rosettes and ends of ribbon of the same colour.

Evening Cap, of black blond, with broad emerald green ribbons, edged with narrow blond to match.

DESCRIPTION OF MODEL.

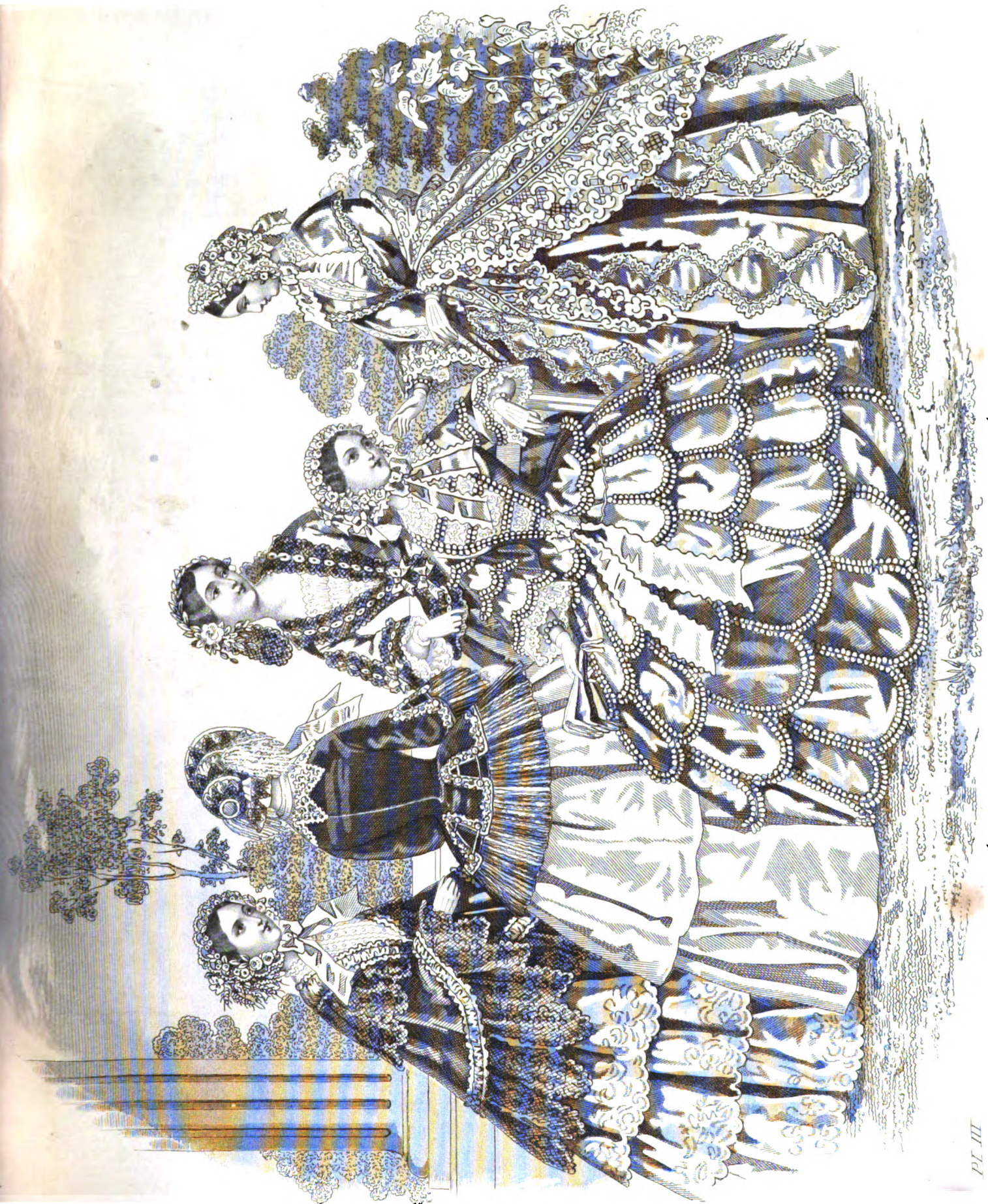
The model this month is a pretty form of sleeve in scollops round the bottom, equally adapted for thin or thick materials; to be trimmed to match the dress; small ruches or frills a little full, but narrow lace or fringe; or if left plain at the edge, several rows of narrow velvet, taking the scollop form, will look pretty.

For mourning, a new material has been introduced this season—the Balzarine Crape, which we have no doubt only requires to be known to be very generally used for that purpose. The transparency of barège does not please everybody; this material, without being actually transparent, has a lightness desirable for the season, and, we should judge from the texture, much more durable than barège. It has hitherto been a difficult matter to meet with a material suitable for mourning, of a texture that did not look heavy. We therefore give credit to the manufacturers for this, which forms the





Fashions for LONDON AND PARIS, August 1851.



proper medium, uniting the lightness of *barège* with a less flimsy appearance.

The establishment where this Crape is to be procured, (Mr. Nicholson's, Regent Street,) has published a little book on the rules and etiquette for Mourning, which at once decides the consistent and proper materials as well as every *et cetera* required according to the relationship of the Mourners, which to most persons will afford relief at a moment when thoughts are little engrossed by such matters. We shall feel glad to have it decided for us.

BUILDING SOCIETIES.

THERE are not many things in which the middle and working classes are more interested than in the institutions for mutual benefit called Benefit Building Societies, which are calculated to promote their interests in various ways. We find, from the well-known work on the subject by Mr. Satchley, (the distinguished actuary to the Western Insurance Society,) that there are upwards of 2000 of these Societies now in existence; the payments to them have been estimated to amount to more than £4,000,000 per ann. The Freehold Land Societies, now so common, have sprung from the Building Societies; and the latter originated with some Scotch labourers, who thought, as they did not hire furniture, nor ploughs, nor anything of that kind, neither should they hire houses, but endeavour, by weekly contributions from their wages, to buy them for themselves. These men established the first Benefit Building Society at Kirkcudbright, in 1815, under the auspices of the Earl of Selkirk. From Scotland they spread to Manchester and Liverpool; and from thence all over England. In 1830, they attracted the notice of the legislature, and before 1836 the principle of these Societies had become greatly extended. Originally they were literally Building Societies—nothing more. The first idea of building cottages, and paying for them by small instalments, was carried out. Then came the practice of buying them ready built, for such members as wished it. The purchase-money was advanced on mortgage of the property, and the member repaid it, with five per cent. interest, in monthly instalments: when he had repaid the whole amount the property became his own. But gradually another element was introduced. By constant investment of the capital subscribed it yielded to the subscribers compound interest; and on this becoming known, working men and tradesmen, who did not wish to buy a cottage or a house, yet wished to place their money in a Building Society as an investment. Others wished to borrow sums from the capital thus formed for trading purposes, to be repaid by small instalments. And thus stood matters in 1836, when the first "Act for the Regulation of Benefit Building Societies" was passed; it being "expedient," said the preamble, "to afford them encouragement and protection." This Act legalised the Societies; and enacted,

"That it shall be lawful for any number of persons in Great Britain and Ireland to form themselves into and establish societies, for the purpose of raising, by the monthly or other subscriptions of the several members of such societies, shares not exceeding the value of £150 for each share; such subscriptions not to exceed in the whole 20s. per month for each share, or stock or fund; for the purpose of enabling each member thereof to receive out of the funds of such society the amount or value of his or her share or shares there-

in, to erect or purchase one or more dwelling-house or dwelling-houses, or other real or leasehold estate, to be secured by way of mortgage to such society until the amount or value of his or her shares shall have been fully repaid to such society with the interest thereon."

This Act only extended to *Building Societies*, in the strict sense of the word; and, as we are told in an excellent paper on the subject in "*Household Words*," (No. 85),

"Room was made for doubts concerning the legality of a society worked upon more comprehensive principles, until several decisions of the judges showed that it was their determination to assist the spirit of the enactment, by interpreting its clauses very liberally. In the same way, from the wording of the first clause, there arose a doubt whether it would be legal for the same man to hold more than one share in a society; and one of the judges expressed a strong extra-judicial opinion that he could not. Afterwards, however, decisions were given founded upon a more liberal interpretation."

We agree with the writer, however, from whom we are quoting, that, as the Act requires revision, the title should be expunged, and that of "*Mutual Benefit Investment Society*" substituted. Some other alterations are also required in the law. Persons wishing to meet and deliberate upon the formation of a Building Society should be enabled to do so, without being subject to the laws affecting Joint-stock Companies, and there should be some means of control over the money, and rules enforced. There revision, by some competent actuary, before they were promulgated should be obligatory—the best course to take for the protection of the members.

The operation of these Societies is simple. A man, with a small capital, say £50 or £75, being a member of one of these clubs, may immediately, by the payment of either of those sums, purchase a house of £200 or £275 value; as three-fourths of that value would be obtained on a mortgage of the house to the club, which sum he would repay by monthly instalments. If he has no money, then he must pay his instalments beforehand, to the amount of one-fourth or one-third the value of the tenement he wishes to purchase, before he can obtain it. He would then have to continue his payments till the amount of the mortgage was discharged. In all cases the member pays the attorney's costs, which are limited to a contract fine; and the deeds are exempt from stamp duty. This is an easy way of becoming possessed of a house, as the monthly payments rarely amount to much more than the rent, and in a few years the house is the member's own, and he has no more payments to make. To prevent loss to his family, a very simple means presents itself: a small extra payment to the Western Insurance Society will secure an undertaking from that body to pay, at his death, any sum which may then be due to the Building Club.

The same principle which applies to the purchase of a house already built applies to the creation of a freehold. But Building Societies are made available, as we have stated, to other purposes—both to supply the wants of borrowers who can give security for the repayment of the loans by small instalments, and as a means of investment of money. Mechanics, artisans, servants, may pay their savings into them; and, says the writer from whom we have before quoted,

"If ever the day comes, when the servant out of place, or the mechanic out of work, is unable to continue payment, she or he may at any moment stop, and receive all that has been

paid up to the time of stoppage, with the compound interest to that date, upon giving a short notice. The money can be used when earnings cease; and then, directly earnings recommence, subscriptions may again be paid into the Building—or, as it should be allowed to call itself, the Mutual Investment—Club. Men who desire to lay by sums for the apprenticing of children, the portioning of daughters, or for meeting any future debt, can do so with the greatest ease, by making such periodical deposits in a Building Club as shall, at the expiration of the desired time, attain, with compound interest, to the desired amount. To the provident of all classes, in fact, whose circumstances oblige them to deal with money on a small scale, these societies, *when well conducted*, are a resource of the most valuable kind."

Building Societies are of two kinds—terminable and permanent: the former cease at a certain period, and those parties who join after the commencement have to pay larger instalments than those paid by the first founders. These terminable societies have been found to operate to the disadvantage and loss of the members, though the projectors of many have held out wonderful inducements. Few Societies are now formed except on the permanent principle—strongly recommended by Mr. Scratchley—and in that form the advantages we have pointed out cannot fail to be realized; and these Societies, it may be observed, are "completely safe as long as the directors hold the balance evenly between the borrowers and lenders, and as long as the attorney and surveyor do their duty in seeing that loans are made on good security." They are infinitely preferable to Loan Societies, in which there is nothing mutual. Those Societies are pure one-sided affairs, "established not to aid the provident, but to make money by the desperate." They are also preferable to the Land Societies, which are rapidly increasing, the object being to increase county voters; and without advert- ing to politics, we agree with the writer in "*Household Words*," that, "as a matter of *prudential* investment, thousands of men would find a '40s. freehold' dear at half the price." We expect to see these societies, as men become more thoughtful, increase still more; and we would advise all who wish fully and entirely to understand the best and securest mode of working these institutions, and also the most prudent way of availing themselves of the advantages they offer, to consult Mr. Scratchley's work on "Industrial Investment and Emigration," in which they will find the minutest and most perfect practical details.

A RUSSIAN RAILWAY STATION.—We proceeded, says Mr. Oliphant, bag and baggage, to the station of the Moscow Railway. Only one train starts daily, and the hour at which this most important event takes place is, or ought to be, 11 A.M. Travellers are commanded by the Government to be at the station at ten precisely, and even then they are liable to be told that the train is full—as it is quite an unheard-of thing to put on an extra carriage for any number of passengers. Having arrived, therefore, at ten minutes before ten, to be quite sure of being in time, our luggage was seized by a soldier, policeman, or railway porter—for they all wear somewhat the same uniform—and carried in one direction, while we rushed in another, to show our passport for Moscow, to procure which, we had been to three different offices the day before. Here the description of our persons, and our reasons for travelling, which it contained, being

copied at full length, we were hurried to another counter, where we got it stamped; whence, catching sight of our baggage, *en passant*, we sped on to the ticket office; and then, returning to our portmanteaus, went through a few formalities, which ended in receiving a ticket to add to the number of those with which our pockets were now pretty well filled. The anxiety of mind which such a variety of documents causes is not to be wondered at, when the consequences which the loss of any of them would entail are considered. We now betook ourselves to the waiting-room, which we should have thought handsome, had we not been detained in it so long that we got tired of admiring it. For an hour did the destined occupants of the train sit patiently on the benches, every man with head uncovered—for even a skull cap is an abomination to a Russian under roof. Every one in military garb seemed to have the *entrée* to the platform, while the doors were rigorously shut against us unhappy civilians. At a quarter before eleven, however, they are opened—a general rush follows, and we are hurried through a barrier, the doors of which close behind us. Soon the whole barrier becomes thronged with people waving their adieus as ardently as if we were booked for Australia. A bell, a whistle, and a sort of dull attempt at a scream, are, as in more civilized parts of the world, the signals for starting; and we leave the weeping eyes and waving pocket-handkerchiefs behind us.

SAM SLICK'S "PRIVATE MEETIN'."—"Thinks I to myself, Sam, you'd better be a movin' too. You're gettin' over head and ears in love as fast as you can, and as soft as if you never seed a gal afore. So says I, 'Sophy, sposin' Mary and you and I take a walk down to the beach, and I will send a note on board to the captain.' And I took out a pencil, and wrote to him an invite. Well, as soon as she went to get ready, I called a council of war, and I held a private meetin' between my head and my heart. So I puts my elbows on the table, and clasps my face in my hands, and opened the session. 'Sam,' says I, 'what do you think of this gal?' 'She's handsome enough to eat.' 'Will she do for transplantin' to Sackville?' 'The identical thing.' 'What do you intend to do?' 'Well, that's exactly what I want to know.' 'Will she take you?' 'It's more than I can tell.' 'You aint a Blue Nose.' 'I am glad of it.' 'You're a clockmaker.' 'I aint ashamed of it; and if she is, she's a fool.' 'You aint young.' 'That's a fact.' 'Not much looks to brag on.' 'That's true.' 'And talk Yankee into the bargain.' 'I can't help it.' 'Well, you've wrote books.' 'Let her take the books, then, and leave me.' 'But aint she the finest gal you ever did lay eyes on?' 'And the sweetest?' 'Lick!' 'And modest, and all that?' 'Yes, all that, and the double of that multiplied by ten.' 'Up, then, and at her like a man.' 'What, give up all my prudence? Love on half a day's acquaintance, and have all the rest of my life to find out her faults? Women aint hosses, and they want to be put through their paces, and have their tempers tried. If I'm took in, it will be myself that did it; and that aint like Sam Slick, is it?' 'Well, it aint, that's a fact.' 'What a cussed thing love is! It puts you in a twitteration all over, just when you ought to be cool, and turns a wise man into a born fool. Sleep on it.' 'You've just hit it,' says I. 'Now you talk sense; you are gettin' to be yourself again.'"

THE WATER-CURE IN CONSUMPTION AND SCROFULA:

An Exposition of the Question of their Curability. Illustrated by 147 authenticated Cases of Cure of Consumption, many of them in the last Stage. By JOHN BALBIRNIE, M.A., M.D. (Longman & Co., London. Lamb, Malvern.)

A few years ago the water-cure made a great noise, and its doings took every one by surprise. In fact it was to do everything that the curative art had ever performed, and a great deal more. At the present day, however, the pretensions of its partisans are considerably abated—their enthusiasm somewhat cooled. This shows a return to common sense, and this book is one of those common-sense productions. We always believed that the water-cure was a great improvement upon the old treatment of a few diseases; and in this restricted sense we feel inclined to indorse the praises it has called forth from many who have tested its power in those diseases. Everybody knows that consumption and scrofula are the *opprobria medicorum*: neither medicine nor medical art, physicians themselves confess, are of any or much avail here. These diseases, therefore, we contend, are fair game for the Hydropathic practitioner; and Dr. Balbirnie's "Water-cure in Consumption and Scrofula" sets forth in a clear point of view the suitability of water-treatment—i. e., scientific bathing, regimen, air, exercise, and repose—for enabling the body to put forth effectually those curative energies the Creator has implanted within. The strong array of cases quoted is of itself a great contribution of new knowledge to the reading public. They shake to the very foundation the old absurd incurability-doctrine, and prove beyond all cavil the immense power of nature to heal the most extensive disorganisations of the lungs, when Nature is properly seconded by curative art. Dr. Balbirnie shows strong grounds for confidence in the water-cure as the agency best fitted to set free and develop the struggling powers of nature. For the water-cure in a host of other diseases we do not vouch. But it is our opinion, from a study of Dr. Balbirnie's book and its cases, that the practice it recommends will do more to arrest the ravages of consumption and scrofula—and this in one single favourable locality, as those selected by the water doctors for their establishments—than all the drugs of all practitioners who have ever tried to oppose its progress by drugs.

This book is scientific in a high degree—indeed, in many parts, as on the nature of tubercle and the devastation it creates in the lungs—is quite beyond our grasp. This is as it should be in a work addressed as this is, partly to the profession and partly to the public. But the long judicious details on diet, regimen, air and exercise, will make it notwithstanding a book of great practical value in families.

We had marked a variety of passages for quotation; but our limits necessarily confine us to one which is far from being the best, but only that which we now first turn to.

"Timely and judicious advice by medical men to parents, as to the proper placing out of their children in the world, would prevent the frustration of many a hope—much sorrow, disappointment, and misery in homes and hearts else replete with all the elements of happiness. As sedentary employments are quite incompatible with jus-

tice to the scrofulous and consumptive habit, the selection for youth of a proper occupation is a matter of the highest moment. To take such youths away from the air of the country, and to place them in the confined noxious atmosphere of city offices, banks, shops, or work-places, with little or no leisure for exercise in the open air, or to engage a scrofulous girl to the business of a town milliner, is to store up certain disease for their future days and to sacrifice their chances of life.

"Intense mental application is incompatible with justice to the tuberculous constitution, and this independently of undue exertion of brain, which is in itself evil enough. Necessarily inducing sedentary habits, it interferes with free and deep respiratory movements, thereby inflicting equal injury on the lungs, digestive apparatus, and the cutaneous circulation. Hence a cardinal rule of conduct for students, literary men and women, and all persons confined to shops, counting-houses, banks, &c., is, *never fail to exercise perfectly the whole body several times a day, especially the muscles of the arms, legs, chest, and abdomen.* Appropriate exercises are riding, rowing, climbing hills, running up and down stairs, dancing, dumb-bells, clubs, playing ball, sawing wood, rotatory motion of the arms, throwing them back so as to meet, drill, &c. These will do much to correct round shoulders, to expand contracted chests, to maintain the circulation, and to invigorate digestion, as well as indirectly favouring mental vigour, and the power of sustained application.

"Climate, in our opinion, has very little to do with the production of tubercular disease; it is by no means the cause of its variable prevalence and intensity in different localities of the globe. Climate is often wrongly accused, and made to answer for the effects of anti-hygienic causes. Wherever impure air is breathed, wherever outdoor exercise is neglected, wherever the lungs have not full play and development, and thus the due interchange between the air and the blood prevented—wherever all sorts of debilitating causes operate—wherever the brain is over-worked or over-stimulated—and wherever the heart is corroded by disquieting passions, disappointed ambition, mortified pride, hope deferred, or blighted love—there Consumption asserts its prerogative, and scatters the terrors of its sway. Founded on the false view that phthisis is an English malady is the false confidence placed in climate, as a protective and curative agent; the expense incurred, the discomforts endured—and the lives sacrificed—all in seeking an *imaginary good!*"

EXCHANGING PULPITS.—A few miles below Poughkeepsie there now lives, and has lived for several years past, a worthy clergyman, a man, however, very short in stature. Upon a certain Sunday, about eight years ago, the clergyman was invited by the pastor of a church in that village, to fill his pulpit for the day. The invitation was accepted, and Sunday morning saw Mr. — in the pulpit. Now it happened that the pulpit was a very high one, and accordingly nearly hid the poor clergyman from view. However, the congregation, out of respect, managed to keep their countenances, and with over-pious faces seemed religiously anxious; but a nose and two little eyes suddenly appeared over the top of the pulpit, and a squeaking tremulous voice proclaimed in usual

tones the text—"Be of good cheer; it is I; be not afraid." A general roar of laughter followed the announcement. The clergyman became confused, and turned all sorts of colours. Many, in the general uproar, left the church, and it was a long time before the minister was enabled to proceed with his sermon so abruptly broken off.

A STRAY YANKEE IN TEXAS.

Mr senses were just tottering upon the narrow confines that divide reverie from the Land of Nod, when a heavy step near me recalled my fast-departing wits, and a voice, in the once familiar, but long-forgotten tones of my fatherland, smote my ear. "Hello, Mister? how de deu? bin well? plaguy hot day; Curnil tu hum? you aint him? No? jest what I was thinking on! folks all smart? guess I'll set down, cheap settin's standing." At the opening of this extraordinary volley I had jumped up, and saw before me a truly surprising figure for a new country. The owner of the voice was a ponderous individual, the roseate hue of whose face was rendered ruddier yet from the reflected tint of a huge and flaming red bandanna, with which the owner was endeavouring to check the perspiration which was not dropping, but fairly streaming down his hemispherical cheeks. A black silk hat, with narrow brim, adorned his head; and, despite the great heat of the day, he wore a heavy, new, and shining black overcoat, black frock coat, black satin vest, and black woollen pants, the latter rolled up, displaying the white cotton lining, instead of being "more Texano," tucked in his ponderous "pot metal" boots. The arm that wielded the bandanna was tucked through the handle of a plethoric carpet-bag, and the other sustained, by means of a huge and nearly rounded paw at its extremity, an extra pair of boots and an umbrella. Here was a rig for a July day in Texas, with the thermometer at 105 degrees in the shade! and it is not in the least surprising that, when at length I found my voice, I broke out with—"Who, in the name of all the gods at once, are you, and where did you come from?" Whereat my comfortably clad friend again opened his mouth and spoke. According to his story, which was delivered in the richest vernacular of Down-East, a brother of his wife had years previous settled far in the interior of the country, and having written to him at intervals, describing, in glowing language, the beauties and fatness of the land, the excellence of the timber, and the manifold blessings attendant upon a residence there, at length himself experienced one of them in the form of a congestive fever, and went off in a jiffy to explore another country. * * * Strange as it may appear, the new-comer had never seen a mule until his advent to Texas; and one—a fine and spirited saddle-beast, with enormous ears—attracted his particular attention. He even went so far as to endeavour to "trade" for him, and although warned by all of the caution necessary to be observed by every one unaccustomed to the horses, and particularly the mules, of the country, yet he persisted in his assertion, that he could ride any of them "bare-back." He tried it. * * * What had happened was self-evident, and I could not help joining the roar of laughter with which the boys greeted this first result of Green's attempt to astonish the natives with his wondrous horsemanship. He was much irritated at his reception, and inquired "if

that was decent behaviour to a feller-critter that had just escaped the jors of destruction, and might die yet from his hurts." I finally appeased him, and persuaded him to tell his tale. He had not succeeded in obtaining a saddle, and foolishly started off without one. "He couldn't get the critter," he said, "out of a walk to save him, and when he tried to get a limb to whip a trot out of him, he'd jerk away, and when he wanted to get off, he jumped, so he jest had to let the consarned beast have his own way." At length, however, he reached his journey's end, and leaving the mule hitched at the bars, went into the house and remained some hours, which did not in the least improve Brandy's temper. "I got a big gad," continued he, "expectin' to work my passage hum, but, by lightnin, he went off like a greased streak, and I couldn't do nothing but holler, say my prayers, and stick like death to the mane, what there was of it. We went through the woods like a steam-ingin, and when we got into the parara, I looked around for a place to light, but bimeby I lit fore I was ready, and about a rod off, too; and don't you think arter he'd chucked me slap onter ground, and broke, I guess, much's five or six ribs, he jest went on a piece and stopped, and went to feedin. Then, when I cum up near, he moved on, and so he sarved me all the way hum, and I've had to walk much's five mile, all smashed up as I be—and the darned mean critter keepin jest ahead, tantalizin." * * * Brandy, having finished his morning repast, had been turned loose, and was standing very complacently in the centre of the yard, when Green, whip in hand, clambered over the fence, and the following dialogue ensued; for monologue it was not, since Brandy sustained his part with much spirit:—Green, *loquitur*—"Well, now, you nasty, tobaker-leaf-eared, hipercriticle critter, don't ye feel cheap, eh?" Brandy preserves a dignified silence, intimating, by the flapping of his ears, that he perfectly understands what has been said. Green—"There, take that," attempting an application of the whip, and only succeeding in getting a smart rap with the snapper upon his cheek. "Rot these darn fool whips! as long as the moral law 'n the Ten Commandments, with the hull book o' Revelation for a snapper." After various attempts, Green began, as he said, "to get the hang of the thing," and then commenced a race around the lot, the Yankee cracking away at the mule and getting rather the larger share of the lash himself, until he finally cornered his antagonist in a kind of *cul-de-sac*, formed by the junction of the fence and stable at a very acute angle. Green—"There, now, I guess I got you, and we'll begin to settle up." (Crack, crack, crack.) Brandy lays his ears back perfectly flat, and drawing his hind feet half way underneath him, quivers all over with rage. Green—"Ah! you don't like it, do yer? T'aint quite as good fun as chucking me a rod on to the parara, is it now?" (Crack, crack, crack.) The mule drew his fore feet back until they joined the hinder ones—a peculiar twitching motion of his latter end betokening to an experienced eye that something might shortly be expected from that quarter. At this moment our friend's lash caught round the mule's legs, and the stock was jerked from his hand. He stepped forward, and stooped to pick it up, when, quick as lightning, the mule let fly a pair of heels, which sent Green's hat, a perfect wreck, spinning across the yard, then turning short in his tracks, dashed out of the corner, knocking Green head foremost into a pile of fresh manure.

PLATE V.



LONDON AND PARIS

Fashions for September, 1854.

TO OUR SUBSCRIBERS AND THE PUBLIC.

THE PROPRIETORS of the LONDON AND PARIS MAGAZINE have received numerous letters from parties wishing to become Subscribers, complaining of the disappointment experienced in not being able to obtain Copies till nearly the Middle of the Month; the Proprietors beg to impress upon them the necessity of giving their Orders not later than the 24th to remedy the like in future.

THE LONDON AND PARIS MAGAZINE has been ESTABLISHED TWENTY-SEVEN YEARS, and the Proprietors are proud to say, that from its commencement it has steadily increased in the favour of the Public—surpassing even their most sanguine expectations—till it has far outstripped all its contemporaries, and taken a stand at the head of the most Fashionable Periodicals; enjoying a most extensive circulation in London, the Provinces, Ireland, Scotland, the Colonies, and America.

Notwithstanding the moderate price at which it is published—the Proprietors are enabled to produce a work of first-rate excellence in all its departments; equal, if not superior, to the more expensive and high-priced publications, and with which they invite comparison. This, it must be self-evident, can only be accomplished by the returns of a vast and increasing circulation; and while thus encouraged in their labours, they pledge themselves to spare neither pains nor expense to merit the patronage so liberally bestowed; in fact, whatever untiring industry and capital can accomplish, shall be achieved.

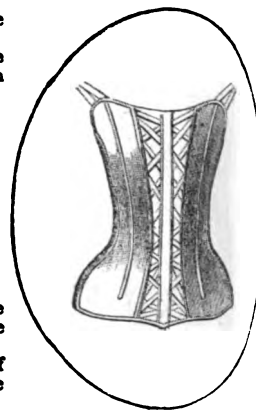
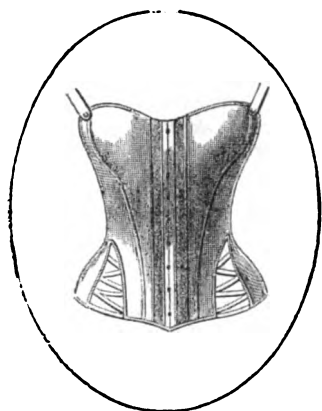
While the Proprietors refer with pride and satisfaction to the past, they exultingly point to the future, and in evidence of their intentions to fulfil what they profess, the forthcoming Numbers will have additional care bestowed upon the Editorial Department; and the French and German Correspondence will embrace every novelty of the season, and the latest intelligence upon all matters affecting the Beau Monde; while the Illustrations have been confided to Parisian artists of pre-eminent ability,—thus enabling the LONDON AND PARIS MAGAZINE to maintain the lead in the Fashionable World.

MARION'S RESILIENT BODICE AND CORSALETTA DI MEDICI

PATENTED IN GREAT BRITAIN AND IRELAND, IN FRANCE, BELGIUM, AND AUSTRIA.

FIG. 1.—Front view of the Corsaletto di Medici, having resilientis in conformity with the movements of respiration.

FIG. 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilientis in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.



FAR SUPERIOR, FOR
HEALTH, ELEGANCE, AND ECONOMY,
TO ANY
STAY OR CORSET
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"It affords us pleasure to observe the goodly array of our medical brethren who have borne testimony in favour of the above useful invention—a beautifully elastic Corset, than which we conceive nothing can be more desirable and complete."—*Editor of the Medical Circular.*

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MESDAMES MARION AND MATTLAND,

PATENTEES AND SOLE MANUFACTURERS, 54, CONNAUGHT TERRACE, HYDE PARK, LONDON;
AND AT THE CRYSTAL PALACE, SYDENHAM—SOUTH GALLERY.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 285.

SEPTEMBER, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
August 29th, 1854.

CHERE AMIE,

At this season of the year simplicity is always the most looked for; thus, we have muslins and all the lighter materials of dress, bareges, organdies, tarlatanes, &c., many with the coloured skirts and white bodies, and they have a pretty effect when the skirts are either festonné with the same colour, or trimmed with plissés of ribbon; the double skirts also have a pretty effect. Dresses of gray, beaver colour, and marron are fashionable in taffetas; the latter is perhaps a little heavy for the summer months, but may be relieved by nœuds of pink or blue ribbon, and the white cannezeous forms a pretty contrast; barege skirts of light colours with flounces may be trimmed with plissés of black moire, the basque or jacket to match as well as the mantelet of the same material; sometimes these plissés are of contrasting colours, and put on in a wave, which has a less stiff appearance; ruches also form borders to edge flounces, and the sleeves are of three frills edged to match. Narrow black velvets are much used to ornament dresses, indeed trimmings are now a little elaborate; these velvets are sometimes in rosettes, or loops of chains, or merely in numerous simple rows; not only are flounces ornamented in this manner, but the cannezeous or jackets of embroidered muslin, have narrow black velvet introduced, separating the wreaths, bouquets, &c. of the rich embroidery in various fanciful designs.

Tarlatane forms a favourite material for the reunions of the present moment, and many are made with the corsage à la Vierge fulled into a band, with double skirts raised up at the side by bunches of some of the light crape flowers, now so much used. More simple toilettes are of organdy with numerous flounces, on each of which two or three rows of white fringe are placed; berthes trimmed to match. This style looks well in white or colours. Cannezeous, both of black and white lace, are worn with some of the most elegant toilettes, many being made half high, others form guimpe or are open in front, and generally with jacket at the waist, and wide pagoda sleeves. Black ones may also be made of tulle, with designs in black velvet or bugles; others again are formed of inser-

tions of black lace and ruches of ribbon. Breteles or braces, as worn years ago, are coming into favour made of velvet or ribbon, terminating in nœuds and ends of ribbon.

In evening dresses the bodies remain pointed, whether for silk tarlatane or organdy; many dresses have the bodies with basques, but these are mostly of silk. With clear materials, wide ceintures with long ends are fashionable; the double skirts are much in favour with the thin materials of summer wear, and ribbons are much used to trim them, either put on plain or bouffante, or in a succession of coques. For silk dresses the flounces are often edged with bands of moire of a different colour, and embroidered in wreaths of foliage of velvet and lace; the bodies of these dresses are high, closing with a double row of buttons. The bareges for autumnal wear will be lined with silk of some other colour, which will have a more substantial look as cooler days come on; and these dresses it is said will be with full bodies both back and front, having ceintures with nœuds or buckles, the sleeves composed of alternate bouillons and frills. The bodies à la Vierge, that is, full low bodies put into a band of a square form, are much in favour for dinner dresses and country wear, and with a cannezeous over are very pretty.

For the juvenile belles of ten and twelve years of age, taffetas frocks are made ornamented with velvets of contrasting colours, and very pretty mantelets are similarly made; nor are these youthful ladies excluded from the skirt of taffetas, and cannezeous jacket of muslin. The large Leghorn hats are still worn by them, but for the country or sea side brown straws are worn inclining very much over the face.

The simplicity of the straw bonnet accords well with toilettes of morning or travelling use. Some are fine in quality, simply trimmed with a nœud of ribbon, and veil of tulle embroidered in colours to match the straw or ribbon, but a few field flowers are also sometimes introduced, or trimmings of black velvet with rose at the side. More elegant bonnets are formed of bands of paille de riz, worked with straw and bouillons of tulle, ornamented by a yellow rose with foliage of black velvet; inside, rose buds mixed with tulle and foliage. Very pretty bonnets are made of white tulle in bouillons with a flower at the side, and fine Leghorns are ornamented by small feathers on each side, encircled by a band of velvet. Many of the straw bonnets for country wear are trimmed with black velvet and wild flowers, the form advancing more on the forehead a little in the Mary Stuart style. Black lace bonnets are frequently ornamented by bunches of grapes and

roses in crape, the *nœuds* and ends instead of being of taffetas are of velvet. Autumnal straw are now preparing and will shortly replace the very light description worn during the summer months.

Pretty mantelets are made of bands of muslin and frills of lace or embroidery; the same style may be made in black silk and lace. For negligé or morning wear mantelets are made of a pretty and becoming form of Alpaga. Many of the scarf mantelets are the same as the dress, and are very narrow, but trimmed with wide laces; one of guipure was ornamented by several ruches of coloured ribbon in rows on the scarf, and three frills of guipure at the edge. The pelerines and Talmas for travelling are mostly made with hoods, and many of the mantelets are so much covered by trimmings as almost to conceal the foundation: they consist mostly of embroidery in relief; velvet intermixed with ribbon, braid, or lace, rich fringes, and stamped, as well as ribbon or *moire*-bands.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of barege, with open body edged by a plissé of ribbon; the skirt is full, drawn up by bands of ribbon and *nœuds*, forming a bouillon border of much depth; the sleeves are bouffant, confined by bands of plissé ribbon. Capote of tulle and lace.

Evening Dress.—Robe of grenadine, with graduated flounces covering the skirt, edged by ribbon ruches; the body is open, with two frills forming revers; white bouillon sleeves confined by ribbon. Head-dress of hair, with *nœuds* and ends of pink ribbon.

Walking Dress.—Robe of Swiss muslin, with flounces and full body. Mantelet of taffetas trimmed with lace, headed by ribbon ruches. Capote of white crape, with flowers.

Carriage Dress.—Robe of checked silk, with flounces edged by velvet; open jacket body similarly trimmed with velvet. Chemisette of muslin, with ruche round the throat. Capote of white lace.

Walking Dress.—Robe of taffetas, with open body, ornamented by frills forming revers, and meeting at the waist with *nœuds* and ends; pagoda sleeves, with white ones under, and plain skirt. Bonnet of fancy straw and silk, with feathers.

PLATE II.

Public Déjeuner Dress.—Robe of taffetas d'été; the skirt covered by three deep flounces scalloped; jacket body open and confined by *nœuds* of velvet; double sleeves, with white ones under. Capote à bouillons of tulle, with flowers.

Child's Dress.—Frock of barege, trimmed with plissés of ribbon; *pardessus* of taffetas meeting at the waist with *nœuds* and long ends. Leghorn hat trimmed with white ribbon.

Young Lady's Dress.—Robe of foulard, with flounces and jacket body, with vandyked revers; chemisette of embroidered muslin. Bonnet of guipure straw, trimmed with ruches of white silk.

Carriage Dress.—Robe of taffetas, with double skirt, the upper one being festonné at the edge and ornamented by a stamped velvet trimming; small round mantelet in vandykes trimmed with deep frill of white lace. Capote of black lace with *nœuds* and long ends of velvet.

Promenade Dress.—Robe of grenadine, à disposition; the skirt is covered by flounces, with ribbon ruche at the edge; the body is high, but open in front and trimmed with ribbon ruches; the sleeves in bouillons, with white lace ruffles. Capote of paille de riz and lace, with wreath of flowers.

PLATE III.

Young Lady's Dinner Dress.—Robe of barege, with double skirt, each edged by lace and headed by a bouillon; jacket body trimmed to match, with double sleeves.

Carriage Dress.—Robe of pink popeline, with open body and plissé of ribbon round the open part; *nœuds* of ribbon descending the centre of the skirt. Mantelet shawl of embroidered muslin. Capote of lace and ribbon.

Walking Dress.—Robe of barege, with flounces and mantelet of silk trimmed with fringe, headed by stamped velvet. Capote of white silk, with flowers.

Carriage Dress.—Robe of marron silk; the skirt is covered by flounces of black lace; open jacket body, with double sleeves, trimmed with black lace. Capote of silk covered with ribbon ruches.

Walking Dress.—Robe of *moire* with plain skirt; and jacket body festonné at the edge. Bonnet of fancy coloured straw, trimmed with pink ribbon.

PLATE IV.

Promenade Dress.—Robe of grenadine, with flounces, embroidered and edged by a very narrow ruche; mantelet shawl, embroidered to match the dress. Bonnet of white crape and tulle intermixed with flowers.

Walking Dress.—Robe of foulard, with open body and pelerine revers, with a scalloped edge. Bonnet of silk, with ruche at the edge.

Public Déjeuner Dress.—Robe of organdy; the skirt is covered with flounces, the body open with three small frills forming revers, the sleeves in bouillons confined by frills. Bonnet of crape and blond with flowers.

Evening Dress.—Robe of tarlatane with flounces edged with lace, pointed body with berthe formed of frills edged with lace, and the short sleeves covered with frills. Head-dress of hair with lappets and flowers.

Walking Dress.—Robe of small striped silk, with flounces edged by a ribbon; high full body with revers formed of frills meeting at the waist, with *nœud* and ends; triple sleeve, rather short, with white one under. Capote of guipure and silk.

PLATE V.

Bonnet of fancy straw and blue crape, trimmed with narrow satin ribbon of the same colour. A wreath of yellow roses is placed inside on a puffing of blond.

Carriage chapeau, composed of white lace and tulle trimmed with small bouquets of scarlet poppies and ears of barley, mixed with ends of ribbon.

Promenade ditto of lavender satin and white blond trimmed with orange-coloured ribbon and black velvet.

Morning bonnet of rice straw trimmed with pale green ribbon and blue corn flowers.

Primrose-coloured chapeau, with white marabout feathers round the front and at the sides over rows of lace. The wreath inside is of scarlet and white flowers.

First cap, of black blond with a deep fringe of gold over the back, fastened at the sides with bows of crimson ribbon.

Second ditto, of tulle trimmed with white flowers and pink figured ribbon.

Evening cap, of Maltese lace and emerald ribbon, trimmed with bunches of green and purple grapes on each side.

Morning cap, of worked cambric, with bows of violet satin ribbon.

Child's hat, of tuscan straw with trimmings of broad pink ribbon edged with white.

DESCRIPTION OF MODEL.

Our Model for this number is of a small round pelerine of the Talma form; the open gusset or decoupures on the shoul-



Fashion for LONDON AND PARIS. September 1854.



Fashions for LONDON AND PARIS. September 1854.





Fashion for LONDON AND PARIS. September 1854.

der will be found an improvement on the mode of setting, and they are concealed by the trimmings, which are rather deep, one being placed at the edge, and the second above, with heading. This Talma may be made of the same material as the dress, or of taffetas, whether black, or coloured, or of muslin, &c., &c.

ATHERTON GREAT FARM.

THERE were few houses which wore more completely the outward show of comfort and prosperity than the Great Farm at Atherton. It was a large square substantial building, with fine fruit trees covering the upper part of the walls, and jessamine, honeysuckle, and China roses clustering round the windows. The green court which divided the house from the road was gay during nine months of the year with flowers and flowering trees, and boasted still some lingering spikes of hollyhock, a stray blossom of clove and scarlet geranium, and bunches of that most fragrant of roses which is called "of the four seasons." The mignonette, too, and the violet still mingled their delicious odours. People who *sincerely love flowers contrive to make them blow sooner and later than others.* We see this in the poorest cottages, and here was no poverty to contend with. On one side of the court was the most affluent of all territories, an immense orchard, a perfect grove of fruit-trees, cherry, apple, pear, plum, and walnut, at their tallest growth and fullest bearing. Behind was a large kitchen garden; and on the side opposite to the orchard a magnificent farm-yard, a huge and indescribable mixture of riches and mud. Behind that came poultry-yard and rick-yard, horse-pond and duck-pond, barns, stables, cart-houses, cow-houses, dovecots, and pig-sties, with all their inhabitants, biped and quadruped, feathered and unfeathered, of every denomination. . . . Lord Delancy, the noble owner of the hall, had most extensive estates in the same county; but nearly all the parish of Atherton was rented by the tenant of the Great Farm, and that tenant was a woman. Mrs. Warner had presided over this land of plenty for nearly fifty years, originally as the wife of the master, latterly as the mistress, and always with a high reputation for hospitality and good management. She was a neat, gentle, lady-like person, with silver hair, a fair, pale complexion, mild dark eyes, a little tremor of head and voice, and a slight bend of the slender figure—altogether a most venerable and beautiful old woman. Her family consisted of a daughter-in-law, the widow of her only son, and of their daughter, Catherine, commonly called Katy Warner, a girl of fifteen. Katy's mother was a round, rosy, merry, bustling dame, who, having since the death of her first husband, had, as she expressed it, the luck to marry and bury a second, bore the name of Bell. To her for some years back the chief government of the farm and house had devolved, and few women could be fitter for such a charge. With a frame strong and active as that of a man, a competent knowledge of husbandry, a good judgment in cattle, and considerable skill in parish affairs; with a kindness that was always felt, and a tongue that was often heard, she scolded her way through the agricultural year from wheat sowing to harvest. Ignorant as a new-born child of the world and

its ways, except always the small bit of that "huge rotundity" called the manor and royalty of Atherton, it is probable that the very limitation of her faculties conducted not a little to her prosperity. Fearful of experiments, she stuck to the old routine adapted to her capacity, and trusted to the experience of her labourers, men for the most part born upon the land, who knew every inch of the ground, and cared for the interest of their good mistress as if it had been their own. Everything thrived in this female household, from the flocks, whose numbers were counted by thousands, down to Katy's bees. The parlour, the common living room of the family, was smaller than, to judge from its appearance, any room in that house ought to have been—chosen, perhaps, on that account—people who can command large rooms having a frequent tendency to use small ones. It was a sort of excrescence on one side of the dwelling, a kind of after-thought, with a sunny bay window commanding the farm-yard, from which it was only parted by a low paling and a slip of turf, and giving a peep at the high road. A snug and cheerful apartment, after all, was that little parlour, crowded with furniture, from the good old lady's high-backed chair to the low stool, on which Katy, whenever that mercurial little person did stay five minutes in a place, used to sit at her grandmother's feet. In the centre was a small Pembroke table of dark mahogany, somewhat rickety; at the end, a sideboard of the same material, the drawers groaning with stands of spirits and bottles of home-made wine, the top covered with miscellaneous articles; Mrs. Warner's large Bible, surmounted by a cookery book, occupying one corner, whilst Mrs. Bell's enormous work-baskets and work-bags, over filled the other; a beautiful jar of dried grasses, Katy's property, occupied the middle. Katy's possessions, indeed, might be traced everywhere. Her litter, living and dead, cumbered the walls and floor. Birds, kittens, skipping-ropes, bridles, riding-whips, and battledores, were distributed over the room, whilst a fat spaniel, called Flora, lay basking before the fire. Two triangular cupboards occupied two opposite corners; of which one was so crammed with closely-packed china, that it was dangerous for any unaccustomed finger to attempt to extricate cup or saucer from the pile; whilst the other was filled to bursting with articles of daily call—tea, sugar, lemons, nutmegs, and gingerbread. Fruit at all seasons, and cakes of many denominations, completed the array. No one could enter that room without tasting the light seed-cake—diet-bread Mrs. Warner called it—compounded from a family recipe a hundred years old; or the green gooseberry wine, famous as that of Mrs. Primrose, sparkling and effervescent as champagne. It was the very temple of hospitality. A side door opened into a hall, which might, perhaps, lay equal claim to that title, a large flagged apartment, with a wide open hearth and a heavy oak table, on which business of eating and drinking was going on all day long. The materials, it is true, were somewhat different; consisting not of such kickshaws as cake and wine, but of solid beef in its most ponderous forms of round and sirloin, massive bacon and mighty ale. All the comers and goers of the farm paid a visit to the stone hall; and it may be suspected that they occasionally made an errand for no better purpose.—*Miss Mitford.*

SINOPE.

A STROLL on shore to see the place and sketch it from the circling beach agreeably filled up a long lovely evening. The sun had veiled his bloodshot eyes behind a dark bank of clouds, leaving lurid tints of purple and yellow to pervade earth, air, and water. The wind hushed; the bay, as frozen over; the town, silent as sleep or death; not even one twittering bird to break the heavy stillness of our walk; fishermen drawing their nets languidly, pendent sails wooing the breeze in vain, and lazy oars unimproved along boats' sides; all Sinope the embodiment of calm repose in its highest ideality; is this healthy rest, or mouldering dissolution? Is it the renovating interval between two periods of laborious activity, or is the soul for ever fled? The temples, palaces, and porticoes, erected by a powerful line of kings, have been levelled with the dust. Nought remain of so much magnificence save a dirty oriental town of a thousand wretched houses, surrounded by crumbling walls and tottering towers of Byzantine construction. Almost equally a wreck is the enormous hull of an embryo two-decker, which stands unlaunched on the stocks; built here where timber and work are cheap; never finished; allowed to rot. Does this fact elucidate the subject? Alas, for Sinope! The ancient capital of Pontus under that great man Mithridates Eupator, and the birthplace of that great beast Diogenes the Cynic, originally a colony of the Milesians, and deriving its name from an amphibious young lady, who was the unnatural offspring of a river and a town, the Asopus and Methone, after she eloped hither with a third element, Apollo or the Sun, shows indeed but few traces of such illustrious antecedents. Many fragments of ancient architectural art, however, such as broken columns, mutilated cornices, and half-defaced inscriptions on architraves and sepulchral stones, have been made use of in raising these feeble fortifications, and they still attest what Sinope once was; while the quarries above the town, whence one of the calcareous beds in the trachytic rock, overlaid by a black volcanic formation, seems to have furnished its building materials, tell an eloquent tale of its sudden downfall, for large blocks lie there hewn and ready for removal, some sculptured, and some actually on their way to the city. We saw also the picturesque ruins of an aqueduct, designed by Pliny the younger, to supply the Sinopians with good water from a distance of sixteen miles; and the ancient mole can be distinguished under the sea, inclosing a considerable space along the shore, and leaving only a narrow entrance for galleys; but many of the great square stones composing it have been worn and displaced by the action of the waves, with the aid of that universal destroyer, Time.—*Anadol.*

ADVENTURE WITH A BUFFALO.

ONE beautiful clear cold morning in January, I started to shoot some prairie fowl. I had not been long out when an Indian overtook me, and said in Sioux, "Ho! my friend, I saw the track of your long foot in the snow." He wanted me to help him in stalk-

ing up three buffalo bulls that were feeding in some willows at a little distance. I accordingly started off with him; and when we came within about a third of a mile of the spot, I went carefully round to leeward, and directed the Indian to go and give them his wind by approaching on the other side, as soon as he thought I had reached my intended post, whither I knew they would make in order to pass through to the open plain. So accurately had the Indian calculated time and distance, that I was hardly at my place when a huge bull thundered headlong by me, and received a shot low and close behind the shoulder as he passed. He stumbled on for about ten paces, and lay quietly down. I waited to reload, and on going up found him stone dead. The Indian then joined me, and said that the other two bulls had not gone far, but had taken different directions, so we agreed that he should pursue one, and I the other. I soon came in sight of mine. He was standing a little way off on the open plain, but the skirting willows and brushwood afforded me cover within eighty yards of him, profiting by which I crept up, and taking a deliberate aim, fired. The bull gave a convulsive start, moved off a little way, and turned his broadside again to me. I fired again, over a hundred yards this time, but he did not stir. I loaded and fired the third time, whereupon he turned and faced me, as if about to show fight. As I was loading for a fourth shot he tottered forward a step or two, and I thought he was about to fall, so I waited for a little while; but as he did not come down, I determined to go up and finish him. Walking up, therefore, to within thirty paces of him, till I could actually see his eyes rolling, I fired for the fourth time directly at the region of the heart, as I thought; but to my utter amazement, up went his tail and down went his head, and with a speed that I thought him little capable of, he was upon me in a twinkling. I ran hard for it, but he rapidly overhauled me, and my situation was becoming anything but pleasant. Thinking he might, like our own bulls, shut his eyes in making a charge, I swerved suddenly to one side to escape the shock; but to my horror, I failed in dodging him, for he bolted round quicker than I did, and affording me barely time to protect my stomach with the stock of my rifle, and to turn myself sideways as I sustained the charge, in the hopes of getting between his horns, he came plump upon me with a shock like an earthquake. My rifle stock was shivered to pieces by one horn, my clothes torn by the other; I flew into mid-air, scattering my prairie hens and rabbits, which had hitherto hung dangling by leathern thongs from my belt, in all directions, till landing at last, I fell unhurt in the snow, and almost over me—fortunately not quite—rolled my infuriated antagonist, and subsided in a snow-drift. I was luckily not the least injured, the force of the blow having been perfectly deadened by the enormous mass of fur, wool, and hair, that clothed his shaggy head-piece.—*Rambles of a Hunter in the Prairies.*

IMPERIOUSNESS OF THE CÆsar.—At one of those festivals at Peterhoff, at which the crowd is tacitly allowed to approach near to the imperial family, Alexander, the empress, and the whole court, had taken refreshment upon one of the little land-arms which stretch forth into the sea. The Emperor and Empress, who had conversed familiarly with some of the people who stood nearest to them, were about retiring amidst the enthusiastic ac-

clamation of the multitude, when a large space was suddenly opened by the soldiers at some distance by forcing back the masses. "What means this violence?" was the general whisper. "The Grand Duke Nicholas is coming," was the reply. It was indeed he, who, having marched with hasty steps into the space, looked for a moment upon the sea, without casting a single glance upon the repulsed crowd, and then stepped back to the palace, without in the least acknowledging the loud greeting which the multitude was—as in duty bound—bestowing on him.—*Nicholson's Life of Nicholas I.*

SARATOGA SPRINGS.

BY ELLEN BYRIE.

WE'RE going to Saratoga Springs;
To-morrow we'll be off;
For Ma has got some chains and rings,
And Pa has got a cough;
And they must hasten, with their daughters,
To cure them both with Congress Waters.
I feel as if my heart had wings,—
It's just the trip I need;
And we have purchased heaps of things
To make the plan succeed:
My lawns are lovely, I'll engage,
And such a sweet new pink barège!
We'll follow where the "ton" has led,
For Pa is somewhat ill:
And Ma has got a dreadful head,
That aches—to try its skill—
Manœuvring for Nell and me,
And Angeline and Rosalie.
Papa declares he'll take the four,
Although I'm sure he knows
The thing will cloud our prospects o'er
For ever, with the beaux:
For many a heart will turn to clubs,
That counts at length the four *Miss Stubbs*!
And I may win a coach-and-four,
And I may win a cot;
But sure no Brown, or Smith, or More,
Need bid for this fair lot;
For I am bound to stake my game
On full three syllables of name.
And yet it is a bitter cup,
When youth is in a glow,
To give its brightest prospects up,
Because there's such a row
Of *Misses Stubbs*—for all our charms
Are lost in half a score of arms.
But Ma has bid me think myself
How Pa will have to plod,
To gain the necessary pelf
For Clara, Blanche, and Maud;
For Pa has got a chime of belles,
Whose music aint the kind that sells.
But I must make my outfit go
For something sure as fate:
'Tis hope's last chance, and few can know
How badly I should hate,
When life is done with all its rubs,
To mark my tomb with, Jeannie Stubbs.

New York Home Journal.

SMOKING A POLICEMAN.—In some of our towns we don't allow smokin' in the street, and, where it is agin law, it is two dollars in a general way. Well, Sassy went down to Boston, to do a little business there, where this law was, only he didn't know it. So soon as he gets off the coach, he outs with his case, takes a cigar, lights it, and walks on, smokin' like a furnace flue. No sooner said than done. Up steps constable and says, "I'll trouble you for two dollars for smokin' agin law in the streets." Sassy was as quick on him. "Smokin'!" says he, "I warn't a smokin'." "O my!" says constable, "I won't say you lie, because it ain't polite, but it's very like the way I talk when I fib. Didn't I see you with my own eyes?" "No," says Sassy, "you didn't. I own I had a cigar in my mouth, but it was because I liked the flavour of tobacco, but not to smoke. No, I warn't smokin', and, if you don't believe me, try this cigar yourself, and see if it ain't so. It han't got any fire in it." Well, constable takes the cigar, puts it to his mug, and draws away at it, and out comes the smoke like anything. "I'll trouble you for two dollars, Mr. Sheriff's representative," says Sassy, "for smokin' in the streets; do you understand, my old coon?" Well, constable was taken all aback, and finely bit. "Stranger," says he, "where were you raised?" "To Canady line," says Sassy. "Well," says he, "you're a credit to your broughtens up. Well, let the fine drop, for we are about even, I guess. Let's liquor;" and he took him into the bar, and treated him to a mint julep. It is generally considered a great bite that.—*American paper.*

ALL THE BERRIES?—A celebrated comedian arranged with his green-grocer—one Berry—to pay him quarterly; but the green-grocer sent in his account long before the quarter was due. The comedian, in great wrath, called upon his green-grocer, and labouring under the impression that his credit was doubted, said—"I say, here's a prettv mul, Berry; you've sent in your bill, Berry, before it is due, Berry; your father, the elder Berry, would not have been such a goose, Berry. But you need not look black, Berry, for I don't care a straw, Berry, and shan't pay you till Christmas, Berry."

POETRY AND PROSE.—Cottle drove Wordsworth from Bristol to Alfoxden in a gig, calling at Stowey by the way to summon Coleridge and Miss Wordsworth, who followed swiftly on foot. The Alfoxden pantry was empty—so they carried with them bread and cheese, and a bottle of brandy. A beggar stole the cheese, which set Coleridge expatiating on the superior virtues of brandy. It was he that, with thirsty impatience, took out the horse; but, as he let down the shafts, the theme of his eloquence rolled from the seat, and was dashed to pieces on the ground. Coleridge, abashed, gave the horse up to Cottle, who tried to pull off the collar. It proved too much for the worthy citizen's strength, and he called to Wordsworth to assist. Wordsworth retired baffled, and was relieved by the ever-handy Coleridge. There seemed more likelihood of their pulling off the animal's head than his collar, and they marvelled by what magic it had ever been got on. "La! master," said the servant-girl, who was passing by, "you don't go the right way to work;" and, turning round the collar, she slipped it off in an instant, to the utter confusion of the three luminaries.—*Home Companion.*

THE LIFETIME OF MAN.

WHEN the world was created, and all creatures assembled to have their lifetime appointed, the ass first advanced, and asked how long he would have to live? "Thirty years," replied Nature; "will that be agreeable to thee?" "Alas!" answered the ass, "it is a long while! Remember what a wearisome existence will be mine; from morning until night I shall have to bear heavy burdens, dragging corn sacks to the mill that others may eat bread, while I shall have no encouragement, nor be refreshed by anything but blows and kicks. Give but a portion of that time, I pray!" Nature was moved with compassion, and presented but eighteen years. The ass went away comforted, and the dog came forward. "How long dost thou require to live?" asked Nature. "Thirty years were too many for the ass, but wilt thou be contented with them?" "Is it thy will that I should?" replied the dog. "Think how much I shall have to run about; my feet will not last for so long a time, and when I shall have lost my voice for barking, and my teeth for biting, what else shall I be fit for but to lie in a corner and growl?" Nature thought he was right, and gave him twelve years. The ape then appeared. "Thou wilt, doubtless, willingly live the thirty years" said Nature; "thou wilt not have to labour as the ass and the dog. Life will be pleasant to thee." "Ah, no!" cried he, "so it may seem to others, but it will not be! Should puddings ever rain down, I shall have no spoon! I shall play merry tricks, and excite laughter by my grimaces, and then be rewarded with a sour apple. How often sorrow lies concealed behind a jest! I shall not be able to endure for thirty years." Nature was gracious, and he received but ten. At last came man, healthy and strong, and asked the measure of his days. "Will thirty years content thee?" "How short a time!" exclaimed man. "When I shall have built my house, and kindled a fire on my own hearth; when the trees I shall have planted are about to bloom and bear fruit; when life will seem to me most desirable, I shall die. O Nature! grant me a longer period!" "Thou shalt have the eighteen years of the ass beside." "That is not enough," replied man. "Take likewise the twelve years of the dog." "It is not yet sufficient," reiterated man; "give me more!" "I give thee then the ten years of the ape; in vain wilt thou claim more!" Man departed unsatisfied. Thus man lives seventy years. The first thirty are his human years, and pass swiftly by. He is then healthy and happy—he labours cheerfully and rejoices in his existence. The eighteen years of the ass come next, and burden upon burden is heaped upon him; he carries the corn that is to feed others; blows and kicks are the wages of his faithful service. The twelve years of the dog follow, and he loses his teeth, and lies in a corner and growls. When these are gone, the ape's ten years form the conclusion. Then man, weak and silly, becomes the sport of children.—*Translated from the German.*

HINTS TO CORRESPONDENTS. 1. Be brief. This is the age of telegraphs and stenography. 2. Be pointed. Don't write all round a subject without hitting it. 3. State facts, but don't stop to moralise. It's drowsy

business. Let the reader do his own dreaming. 4. Eschew prefaces. Plunge at once into your subject, like a swimmer in cold water. 5. If you have written a sentence that you think particularly fine, draw your pen through it. A pet child is always the worst in the family. 6. Condense. Make sure that you really have an idea, and then record it in the shortest possible terms. We want thoughts in their quintessence. 7. When your article is complete, strike out nine-tenths of the adjectives. The English is a strong language, but won't bear too much reducing. 8. Avoid all high flown language. The plainest Anglo-Saxon words are the best. Never use stilts when legs will do as well. 9. Make your sentences short. Every period is a mile-stone, at which the reader may halt, and rest himself. 10. Write legibly. Don't let your manuscript look like the tracks of a spider half drowned in ink. We shan't mistake any one for a genius, though he write as crabbedly as Napoleon. Finally, to all who obey these injunctions, we will through our columns grant an immortality of a week. A special edict!

CHALK AND KINDNESS.—The grand secret of educational success was perhaps never better exemplified than in the following anecdote:—The heir of an old Scottish family had been taught geography upon the wise and kindly, yet primitive principle of chalk and a black board. His fortunes, in maturer life, led him to the Peninsula. Returning, after fields were won, to his ancient home, he met his old teacher, and said to him—"I fear I have forgotten most of the Latin and Greek you taught me; but I never crossed a river in Spain without thinking of your *black board*," thus triumphantly verifying the saying of an intelligent Quakeress, that the two grand secrets of education were "*chalk and kindness*."

EMPIRE OF QUEEN VICTORIA.—Finche, in his "Boundaries of Empire," rather grandiloquently dishes up the wonder and greatness of Queen Victoria's empire, as follows:—"The Queen of England is now sovereign over one continent, a hundred peninsulas, five hundred promontories, a thousand lakes, two thousand rivers, and ten thousand islands. She waves her hand, and five hundred thousand warriors march to battle, to conquer or to die. She bends her head, and at the signal a thousand ships of war and a hundred thousand sailors perform her bidding on the oceans. She walks upon the earth, and one hundred and twenty millions of human beings feel the slightest pressure of her foot. Come, all ye conquerors, and kneel before the Queen of England, and acknowledge the superior extent of her dependent provinces, her subjugated kingdoms, and her vanquished empires. The Assyrian empire was not so wealthy. The Roman empire was not so populous. The Persian empire was not so extensive. The Arabian empire was not so powerful. The Carthaginian empire was not so much dreaded. The Spanish empire was not so widely diffused. We have overrun a greater extent of country than Attila, that scourge of God, ever ruled! We have subdued more empires and dethroned more kings than Alexander of Macedon! We have conquered more nations than Napoleon, in the plenitude of his power, ever subdued! We have acquired a larger extent of territory than Tamerlane the Tartar ever spurred his horse's hoof across." This is indeed a proud boast, and should stimulate to good actions.

PLATE V.



LONDON AND PARIS

Fashions for October, 1854.

TO OUR SUBSCRIBERS AND THE PUBLIC.

THE PROPRIETORS of the LONDON AND PARIS MAGAZINE have received numerous letters from parties wishing to become Subscribers, complaining of the disappointment experienced in not being able to obtain Copies till nearly the Middle of the Month; the Proprietors beg to impress upon them the necessity of giving their Orders not later than the 24th to remedy the like in future.

THE LONDON AND PARIS MAGAZINE has been ESTABLISHED TWENTY-SEVEN YEARS, and the Proprietors are proud to say, that from its commencement it has steadily increased in the favour of the Public—surpassing even their most sanguine expectations—till it has far outstripped all its contemporaries, and taken a stand at the head of the most Fashionable Periodicals; enjoying a most extensive circulation in London, the Provinces, Ireland, Scotland, the Colonies, and America.

Notwithstanding the moderate price at which it is published—the Proprietors are enabled to produce a work of first-rate excellence in all its departments; equal, if not superior, to the more expensive and high-priced publications, and with which they invite comparison. This, it must be self-evident, can only be accomplished by the returns of a vast and increasing circulation; and while thus encouraged in their labours, they pledge themselves to spare neither pains nor expense to merit the patronage so liberally bestowed; in fact, whatever untiring industry and capital can accomplish, shall be achieved.

While the Proprietors refer with pride and satisfaction to the past, they exultingly point to the future, and in evidence of their intentions to fulfil what they profess, the forthcoming Numbers will have additional care bestowed upon the Editorial Department; and the French and German Correspondence will embrace every novelty of the season, and the latest intelligence upon all matters affecting the Beau Monde; while the Illustrations have been confided to Parisian artists of pre-eminent ability,—thus enabling the LONDON AND PARIS MAGAZINE to maintain the lead in the Fashionable World.

MARION'S RESILIENT BODICE AND CORSALETTA DI MEDICI

PATENTED IN GREAT BRITAIN AND IRELAND, IN FRANCE, BELGIUM, AND AUSTRIA.

1

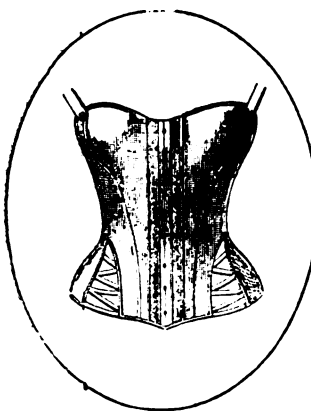


FIG. 1.—Front view of the Corsaletto di Medici, having resilients in conformity with the movements of respiration.

FIG. 2.—View of the Back of the Resilient Bodice and Corsaletto di Medici, with the resilients in imitation of the natural arrangement of the muscles, and corresponding therewith in the movements of the body.

"It affords us pleasure to observe the goodly array of our medical brethren who have borne testimony in favour of the above useful invention—a beautifully elastic Corset, than which we conceive nothing can be more desirable and complete."—*Editor of the Medical Circular.*

"So highly recommended by the faculty, and now so extensively patronised by the élite of our aristocracy, we need hardly say that all whom we have any influence over shall in future wear them."—*Editor of the Courier.*

THESE unique inventions combine FIRMNESS with ELASTICITY; they fasten easily in front, fit closely, and retain the original symmetry of their adjustment. Their beautiful resilient action, elegant appearance, and anatomical correctness, have already won for them the highest admiration. They are judiciously adapted to every varying condition of the female form, and are suited to every age, figure, and habitude. Ladies in health, convalescents, and invalids, wear them with equal satisfaction, and having experienced the comforts and advantages they insure, will not return to the ordinary stays and their attendant evils.—The oblique transverse resilients have each a distinct action in accordance with muscular movement, and are variable in number, size, and position, as individual configuration may require. In addition to these, are lateral elastic insertions, from the arms to the hips, and down the sides of the fastening, whereby

the due balance of the figure is sustained, and the tension equalised under all muscular and respiratory activity. The insertion of quilted silk, or flannel of fine texture under the transverse resilients, while enhancing the beauty of the attire, conduces to a genial warmth in the region of the spine; and simultaneously with this, another equally important condition is attained—the open transverse work promotes the free exhalation from the skin indispensable to health, insures freedom from the chilliness occasioned by impeded perspiration, and mitigates other unpleasant sensations generally complained of by ladies who wear stays and corsets of impervious materials of rigid structure.—The gores of elastic resilients in the lower part of the front, each side the fastening, are given in the Corsaletto only, and are its distinguishing feature of variation from the Bodice. The Corsaletto has the preference in the estimation of medical men; its peculiar construction conferring the utmost ease and pliancy over the region of the human frame unceasingly mobile to the internal vital activities, the habitual compression of which creates indigestion, disturbs the action of the heart, and exercises a debilitating influence on the general health.—Bodices of plain Coutil or Jean, with cotton elastic resilients, from 14s. to 20s.; children's, 4s. to 11s.; Corsalettos, 21s. Fine silk elastic resilients are used in Bodices of best Single Coutil, 21s.; Corsalettos, 25s.; and Bodices of best Double Coutil, at 25s. Corsalettos, 3s. Extra fine qualities in similar proportions. Side-lacing added when required, 3s. 6d. extra.

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HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 287.

NOVEMBER, 1854.

VOL. 27.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
October 29th, 1854.

CHER AMIE,

THERE will be no very remarkable change in the make of dresses this season. The *basques* have been too generally approved to be yet abandoned, but in order to distinguish them a little from the common, they will be very much trimmed; indeed, not unfrequently the *basque* will be the only part of the dress ornamented; ribbon, lace, or embroidery will be thus employed; the sleeves are trimmed to correspond, and long as the *pagodas* have been in favour they admit of so much variety, there seems little idea of relinquishing them; all others that fancy can dictate are now admissible; those composed of a series of frills alternately of lace and the materials of the dress will be much in use. *Pelerines* it is thought, will be much in demand this winter for in-door wear, to throw on or off at pleasure, and the style of ornamenting the tight high bodies, with *bretelles* or braces of velvet, will be very suitable for winter dresses; many are made with the back a little full.

Many of the autumnal silk dresses are with flounces of black lace, particularly those of *marron*, a colour so much in favor, and in which many of the new silks are made intermixed with stripes or boquets of another colour, the *marron* forming the ground. These are intended for dresses without trimmings. The bodies are of the Louis XV. style, with rows of lace and numerous little *noeuds* of ribbon to correspond, the short sleeve formed of ribbon and lace. Some of the new silks have patterns on them imitating *guipure*. Dresses of *moiré* of light colours will be trimmed this winter with flounces of black lace, and for evening dresses muslins and gauzes are embroidered in colours. Many dresses both of silk and satin will be embroidered with straw, which has a very pretty effect by candle light, frequently giving the rich appearance of gold embroidery.

The *peignoir* and *redingote* forms are those mostly in demand at this season as best calculated for the promenade or carriage wear. To these a small *pelerine* may be added. The *corsage* may be made of an open form, with waistcoat pieces attached to the body without forming the separate

body. Our present models give patterns of both these, which will no doubt be found very useful. The *redingotes* are made in dark colours of *popelines*, *poult de soie* in narrow stripes. Some *mousselines de laine* are also worn with jacket bodies of velvet trimmed with *bouffant* ribbons of a new kind.

Plush has taken quite a prominent place in the materials for trimming winter toilettes, and is used even for shawls and *Talmas* as well as for linings of the little *pardessus* of taffetas; the kind termed *chinchilla* plush is very pretty for all these purposes. For woollen materials the trimmings consist of galons of velvet plush, *moucheté*, *moiré* and striped; feather trimmings are reserved for velvets or *cachemire*. Almost all the flounces of dresses that are not intended for *negligé* wear are with satin or fancy edges, which is newer in style than those at disposition. The bodies with *bretelles* (braces) are very pretty for good figures.

The *manteaux* that have as yet been produced do not offer much variety from those worn last winter; they are made very full at the bottom and plain on the shoulders, some will be with large *pelerine* reaching to the elbows and collar, and each being trimmed at the edge gives a rich appearance. The opening for the arm is under the *pelerine*, which is large and formed so as to cover the arm when raised, and remove the necessity for a sleeve. Some are made of *moiré antique* edged by a wide band of velvet and a narrower one above. The black velvet *manteaux* will be the most in favour. Half squares on points of velvet are fashionable, wadded and lined; they are without any fold at the throat, and often with collar lengthened as *revers* in front, which, as well as the shawl, is ornamented by a rich embroidery of silk and chenille, terminating with fringe or lace. The plush *frisé* is much used to ornament *manteaux* of velvet, laid on in bands, and sometimes black lace is placed between each, the deep *pelerine* being trimmed to match, and up the fronts of both the plush is placed in *brandenbourgs*. The more simple *manteaux* are made of zephyr cloth or a material called *peau de mouton*. They are of the circular form, very full at the bottom and mostly with *pelerine*; some have wide sleeves and several collars trimmed with wide galons or bials of velvet edged at each side by a narrow fringe. The galons used are made in great variety and mixed with *moiré* and plush edges; others *moiré* and satin in various designs.

Mantelets écharpes of velvet have succeeded to those of taffetas; but for the approaching season they will only be

hanging sleeves and small collar. Little pardessus of velvet or plush, fastening with pattes and steel buttons, are worn. Pardessus are made of worsted plush with border of velvet, or of velvet with border of plush. Most of the new mantelets are with collars; those made of moire in colours, edged by a triple row of black guipure with nœuds of velvet of the colour of the dress between each row, are very pretty. The little pardessus of black or marron velvet are re-appearing; they fit to the waist, and are trimmed with wide lace; the sleeves are wide but short, the lace trimming, however, reaching to the wrist. A wide lace also encircles the body, forming revers.

Morning or negligé manteaux are made of warm, useful materials, forming two entire rondes or circles, one being as pelerine, under which the sleeves are concealed; they have small collars. These manteaux are lined with the same material as the outside, which is a kind of plush, only of another colour. Gray manteaux seem the rage in Paris for negligé wear; hoods are more seen than they were last winter; negligé cloaks generally have them terminating with a tassel.

As winter advances, all the varieties of fur appear in muffs, pelerines, borderings for cloaks, mantelets, &c. Sable, minx, marten, and numerous other kinds are used, but none are so aristocratic as ermine, which always retains its place among the more elegant toilettes, contrasting so well with velvets, silks, or cloth.

The fancy straw bonnets are still very much worn, ornamented either with ribbon velvet or plush velvet. Bonnets are also numerous, frequently with fronts partially transparent; they are ornamented with either feathers or flowers. The feather trimmings are also again in demand for winter bonnets. Young ladies wear bonnets of white plush, with a nœud of ribbon at the side, not unfrequently with a buckle in the centre and long ends. Capotes are also made of taffetas, covered with white tulle spotted the colour of the taffetas, and ornamented with flowers and foliage of velvet. More generally useful bonnets are those of black velvet, with small plume of feathers tipped with colour, and short veil on the edge of the bonnet, and flowers inside: others are of marron or violet velvet with feathers and ribbon mixed with black. Bonnets are also made of three biais of velvet of different shades, and between each biais a narrow blond a little fulled, the crown being entirely of the darkest shade of colour; the only trimming is a lappet of lace, forming nœud on the top of the bonnet, mixed with velvet, the ends hanging at the sides. Velvet bonnets are sometimes lined with plush, and have liserés of satin round the crown, and velvet flowers. The mixture of black and white is still observable, and ornaments in fruit continue. Some of the velvet bonnets are very simple, merely having a nœud with ends above the curtain or bavolet.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of taffetas, with flounces festonné and jacket body. Pardessus of moire, with pelerine trimmed with bands of velvet and rich fringe. Bonnet of plush, with feathers.

Promenade Dress.—Robe of moire, ornamented by three rows of velvet trimmings, which in smaller style also ornament the body and sleeves. Mantelet of marron velvet, trimmed with lace headed by a ribbon ruche and nœuds and ends of ribbon. Bonnet of marron velvet, with white feathers.

Walking Dress.—Robe of taffetas with jacket body, trimmed with band of stamped velvet; the skirt is covered with flounces edged with bands of velvet. Capote of green silk and straw. Cachemire shawl.

Child's Dress.—Pardessus of velvet, with pelerine trimmed all round with ermine fur. Capote of pink satin and velvet trimmings.

Walking Dress.—Robe of checked popeline, with jacket. Mantelet of taffetas, trimmed with frills of the same, edged by galons. Bonnet formed of alternate biais of satin and velvet.

PLATE II.

Promenade Dress.—Robe of moire of the redingote form, trimmed with velvet. Talma of taffetas, trimmed with band of stamped velvet and fringe. Capote of Terry velvet and black lace.

Walking Dress.—Robe of popeline, with jacket body and mousquetaire sleeves trimmed with lace. Bonnet of velvet and satin.

Ball Dress.—Robe of tarlatane, with double skirt, the under one ornamented by numerous rows of small bouillons; the upper one is short and in deep scollops, bordered by two bouillons, and above bouquets of flowers and small nœuds with long ends, the body pointed, with berthe formed of bouillons ornamented with flowers. Coiffure of hair in ringlets.

Dinner Dress.—Robe of ruby-coloured silk, with three flounces trimmed with bands of velvet; jacket of embroidered muslin ornamented with nœuds of ribbon; the hair in bandeaux, with wreath of flowers encircling the summit of the head, and velvet nœuds and ends at the back.

Carriage Dress.—Robe of moire; the corsage is high with basques at the waist trimmed with velvets, and bretelles, or braces, of velvet on the body; sleeves of three bells edged with velvet. Capote of silk and velvet, with ruche.

PLATE III.

Carriage Dress.—Robe of broché taffetas with stripes; high jacket body, with pagoda sleeves. Small mantelet of green velvet trimmed with fringe. Bonnet of lilac silk and velvet, with velvet flowers.

Promenade Dress.—Robe of popeline, trimmed with velvet. Mantelet of marron taffetas, with frills of the same. Capote of violet satin and green velvet.

Carriage Dress.—Robe of lilac taffetas, with flounces à disposition; jacket body ornamented with frills of the same. Manteau of velvet, covered by rows of guipure headed by a ruche. Capote of taffetas à bouillons.

Carriage Dress.—Robe of moire antique with flounces. Manteau of taffetas trimmed with lace. Capote of Terry velvet, with small velvet flowers.

Evening Dress.—Robe of grenadine, with open jacket trimmed with plissé of ribbon. The skirt is covered by three flounces, edged with plissé of ribbon. The coiffure of velvet forms torsade across the head, and nœuds and ends at the back.

PLATE IV.

Carriage Dress.—Robe of taffetas with flounces, and high body with basques. Manteau of velvet, trimmed with lace, headed by a ruche. Bonnet of velvet and lace.

Promenade Dress.—Robe of cachemirienne and pardessus of velvet, fastening up the centre with buttons; ermine trimming. Capote of Terry velvet.

Promenade Dress.—Robe redingote of broché silk, with tight high body fastening up the front with nœuds of ribbon. Mantelet shawl trimmed with fringe. Capote of velvet and satin.

Walking Dress.—Robe of velvet and mantelet of taffetas, forming triple fall of vandykes edged by bands of velvet. Bonnet of fancy straw, with bouillon edge of silk mixed with bands of velvet.







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Carriage Dress.—Robe with numerous flounces edged with bands of plush; jacket of moire antique to correspond; triple bell sleeves with plush bands. Capote of velvet and satin, with transparent edge.

PLATE V.

Juvenile Ball-dress 'composed of pale blue satin and rich blond, trimmed with bows of the same colour as the dress and garnished with silver fringe.

Evening Head-dress, of scarlet ribbon and white blond, with a spray of white flowers on one side over a bow and end of velvet.

Second ditto, of amber coloured satin ribbon and black velvet, with a damask rose and dark velvet leaves.

Promenade Bonnet, of purple satin, trimmed with wide ribbon of the same colour, and black lace.

Carriage ditto, of French blue Terry velvet, with two feathers on each side. The Cap inside is composed of pink satin ribbon and white flowers, with white lace.

Morning Cap, of net, trimmed with green ribbon.

Second ditto, of muslin, with pink ribbon and velvet, and small flowers.

Evening Cap, of black lace and orange coloured ribbon.

First sleeve, of cambric, trimmed with cerise, ribbon, and white lace.

Second sleeve, of spotted muslin, with rosettes of lavender.

Neck-tie, of crimson velvet, edged with gold.

DESCRIPTION OF MODEL.

Requests for children's toilettes have been occasionally pressed on us; and we have no doubt but that the accompanying pretty model of a little girl's corsage will prove welcome to many, particularly as it will be found most appropriate for the approaching season of juvenile festivities, being of the open form with pelerine or revers and bands across, as marked by the holes, and may be worn with chemisette of lace or muslin, and sleeves either long or short. It forms a light and pretty style of body; the pelerine should be trimmed, according to the material used, with lace, ribbon, fringe or velvet.

M. SOYER ON COD-LIVER OIL.—"Dearest Heloise,—We have remarked before, and must now repeat it, with Hippocrates, that that which pleases the palate nourishes the most. Nothing can be more applicable than these words of far-famed antiquity; and rightly do they apply to a new discovery I made whilst in London, about a month back, which I regard as a blessing to the sufferer who is obliged to seek relief from cod-liver oil. I am pleased to tell you that, in lieu of the generally rancid quality of this preparation, I have found it palatable and rather agreeable, in comparison with the other, and far superior to what I tasted at the Hull Infirmary, during a visit there (see pages 41, 42, and 43), which caused me to think of those dishes in which fresh cod-liver oil is used; but, as these cannot supply the 'mass,' I must make you acquainted with this 'boon for the million;' and I certainly prefer Dr. De Jongh's Light Brown Cod-Liver Oil, which approaches in taste as near to that delicacy, the sturgeon 'Caviare,' as anything I ever tasted, leaving its medicinal properties in the hands of such eminent authorities as Professor Liebig, Wöhler, Berzelius, Fouquier, Dr. Jonathan Pereira, &c., and the Analytical Commissioner of the 'Lancet,' who so highly speaks in its favour."—*Soyer's Shilling Cookery for the People.*

AN OPIUM SALE IN CALCUTTA.

THE sale takes place in a large room of a building called the Calcutta Exchange. This, be it remarked, corresponds in no degree with edifices bearing a similar designation in Europe. It is simply an auction mart, devoted chiefly to haberdashery, furniture, and toys. Passing up a broad flight of stairs, hung with pictorial rubbish, we enter a large room, divided by pillars into three separate aisles. It is ordinarily filled with tables, covered with every description of goods pleasant to children and their guardians, but on the sale day all this has been removed. In the middle aisle is a large square, railed off for bidders from the remainder of the building, and in this stand the auctioneer's pulpit, a large table, and a variety of benches. There is no other furniture, no goods, and of course no opium visible. No one wants to see the drug. There is the company's guarantee that it is good, and the most virulent patriot in Calcutta will accept the company's word for all he is worth in the world. Let us enter the railed space, which is defended by an European constable in a preternatural state of excitement from heat and worry, and from his corner watch the scene. As soon as we have recovered the confusion produced by the astounding din, the predominant sensation is one of redness. Everything is red. The punkahs are red, perhaps to please the somewhat gaudy taste of the Portuguese and East Indian families, who are the best customers of the Exchange. The very glare in the room, which is excessive, seems tinged with red, and you look around for the cause. It is speedily revealed. The whole place swarms with Marwarries. This name, which is applied in Bombay to a particular caste, is in Bengal used to denote any trader from the west. Active, intelligent, and penurious, they are everywhere the most successful of the money dealers, who have sprung into rank luxuriance under the British rule. They are, if not the largest, the most numerous of the opium dealers, and they swarm outside and inside the barrier, as bidders, speculators, agents, and spectators. Unlike the Bengalese, who in their business dress avoid colours, these men display a marked penchant for red. The mark on their foreheads, which indicates that, though Hindoos, they are more especially worshippers of Ugnée, is made with ochre. Their turbans are of Surat cloth, and its brilliant crimson is scarcely concealed by its excessive filth. These men, with their stolid faces, thin moustaches, and dull eyes occupy every corner. They seem to monopolise the building, and it is not till you have gazed carefully around, that you perceive that almost all other Asiatic races are faithfully represented. On your right stands a sallow gloomy-looking English Jew, his full black eyes alone indicating that he, too, is an Oriental. In front, seated by the table, are a group of Oriental Jews, in the dress rendered traditional in England by old biblical pictures, their splendid features and sweeping robes, ruddy cheeks, and animated expression, forming a marked contrast to their English co-religionists. They are the stateliest men in the room, the only class who realise the English ideal of the Asiatic. To the left are a dozen Englishmen, large buyers, but all wearing the half-amused, half-indifferent look habitual to Englishmen in the midst of a striking scene. Beyond them again, but still within the barrier, stand a group who seem strangely out of

place. They are fine men, of a deep amber brown, never seen in Bengal, but they look like coolies. They are almost naked, and their faces and breasts are covered with chalk marks, which increase their appearance of poverty almost to squalor. They are the setts from Madras, men of immense transactions, large buyers at the sale, and whose bills for lakhs of rupees would be taken by any European in the room as readily as bank notes. On the right of the auctioneer, and opposite the spectator, stand half a dozen Parsees, recognised at once by their preposterous head dress, a sort of puce-coloured cocked hat, adapted apparently to afford the maximum of discomfort, and the minimum of protection. These also are large buyers. They have a comfortable contented look too, very different from that of the Hindoos. Behind them again stands a single Arab with a hatchet face, and a dark burnous, who slips away almost as the sale begins. Lastly, to the left of the pulpit, sit two or three Bengalees, with their fair complexions, keen eyes, and European features, incomparably the most intelligent looking men in the room. A European gazing on the scene for the first time would pronounce them a generation in advance of the remainder in civilisation. He might imagine also that all these classes were singularly impassive, but here also he would be in error. To any one accustomed to watch natives, there is sufficient evidence of excitement in the quick, restless eyes, and shifting forms around him. A native, unexcited, never fidgets. A native at an opium sale is never still for a second. If we add that there is not an important native firm in India without its representative, that almost every man there is "good for lakhs," and that the aggregate capital represented would purchase the Bank of England, our English readers may form some faint idea of the scene.

At eleven o'clock the auctioneer takes his place for an hour and a half of the hottest work we ever remember to have witnessed. The firm whom he represents, Messrs. Mackenzie, Lyall and Co., receive from Government for this service, we believe, a commission of one-eighth per cent. It yields them about twenty-five thousand rupees a year, and the spectator at first wonders for what service that sum is a remuneration. He is speedily undeceived. The bidding begins, and he expects, of course, that the outrageous din will be a little hushed. Not a bit of it. Everybody is talking at once, everybody is gesticulating, and shooting his fingers into the air for some purpose not immediately apparent, but supposed to be a signal. How the auctioneer obtains the bids is a mystery. Nothing can be heard, there is no nodding, and to the spectator all appears to be reckless confusion. Moreover, on asking a gentleman, who sat behind the auctioneer for some months, to explain, he professed himself equally ignorant. The only solution he could offer was, that the auctioneer had an intuitive perception of a bidder, as some animals have of the presence of a snake. One thing alone is certain, he does collect the bids, and his average of blunders is one in two years. The building is as unique as its accompaniments. It is not an English auction, where everybody bids for a specified article, and the highest carries off his prize. It is not a Dutch auction, where the auctioneer runs down the price till somebody is contented. The bidder buys a lot of five chests, but he may on the strength of that bid take any number not exceeding 125 chests. In

other words, he may at his own option alter the value of his bid to the extent of twenty thousand pounds. This strange privilege, without which, however, the sale would never end, greatly increases the excitement. For instance, the bidding has begun low. The best bidders have not arrived. The astute speculator sees it will go up, sweeps off his 125 chests, and re-sells them an hour after without stirring from his seat. The auctioneer makes no effort to announce the bids. A peal of thunder would scarcely be heard. The amount is written on a black board, and elevated by a servant. By and bye the bidding droops. There is a regular yell outside the barrier. In that open space are congregated the bazaar speculators, all Marwarries, the men who really rule the price of the drug. They have formed time bargains, exactly like time bargains of the Stock Exchange, pledging themselves to deliver so many hundred chests of opium at a fixed price three days after the sale. Perhaps a million and a half sterling has been staked in this manner, and the excitement is proportionate. To-day the bulls are palpably taken in; the news brought from China by the Shanghai is favourable, and they have speculated on the rise. From some unexplained cause the bidding droops; and the speculators yell accordingly. So large are the stakes, and so widely is the passion for this gambling diffused, that the bets are heavier in Bombay, a thousand miles off, than in Calcutta, and expresses start every half hour for the Western Presidency. They will beat those organised by government by two days, though the completion of the telegraph will soon render it necessary to abandon the system. This scene lasts an hour and a half. Four hundred thousand pounds worth of opium have been sold, a million and a half have changed hands, and the motley crowd, exhausted with excitement and heat, moves out of the Exchange. We fear our description has done no justice to a reality which can be reproduced only by the daguerreotype.—*The Friend of India.*

THE GOOD-NATURED BACHELOR.—The good-natured bachelor is jolly, sleek, and roly-poly; lifts all the little school-girls over the mud-puddles, and kisses them when he lands them on the other side; admires little babies, without regard to the shape of their noses and the strength of their lungs; squeezes himself into an infinitesimal fragment in the corner of an omnibus, to make room for that troublesome individual—one more; vacates his seat any number of times at a crowded lecture, for distressed-looking single ladies; orders stupid cab-drivers off the only dry crossing, to save a pretty pair of feet from immersion, and don't forget to look the other way when their owner gathers up the skirts of her dress to skip across; is just as civil to a shop girl as if she were a duchess; pays regularly for his newspaper, lends his umbrella and goes home with a wet beaver; has a clear conscience, a good digestion, and believes the women to be all angels with their wings folded up. Here's hoping matrimony may never deceive him.

"MADAME," said a cross-tempered physician to a patient, "if women were admitted to paradise, their tongues would make it a purgatory." "And some physicians, if allowed to practise there," replied the lady, "would soon make it a desert."

FAREWELL TO THE SWALLOWS.

SWALLOWS, sitting on the eaves,
See ye not the falling leaves?
See ye not the gather'd sheaves?

Farewell!

Is it not time to go
To that fair land ye know?
The breezes, as they swell,
Of coming winter tell,
And from the trees shake down

The brown

And wither'd leaves. Farewell;

Swallows, it is time to fly!
See ye not the alter'd sky?
Know ye not that winter's nigh?

Farewell!

Go—fly, in noisy bands,
To those far distant lands
Of gold, and pearl, and shell,
And gem (of which they tell
In books of travel strange),

And range

In happiness. Farewell!

Swallows, on your pinions glide
O'er the restless, rolling tide
Of the ocean, deep and wide,

Farewell!

In groves far—far away,
In summer's sunny ray,
In warmer regions dwell;
And then return to tell
Strange tales of foreign lands;

In bands

Perch'd on the eaves. Farewell!

Swallows, I could almost pray
That I, like you, might fly away.
And to each coming evil say,

Farewell!

Yes, 'tis my fate to live
Here, and with troubles strive,
And I some day may tell
How they before me fell
Conquer'd; then calmly die,

And cry—

"Trials and toils, farewell!"

THOMAS HOOD THE YOUNGER.

THE CRYSTAL PALACE LIBRARY.

COMPRISED in the above title are eighteen guide-books to the various departments of the Crystal Palace. Considering their high merits, and the genius and talents of the writers, they are published at an extraordinarily low price,—a liberal and wise tribute to the popular mind and pocket. With a Guide-book how many a bright day may be passed, instructively, delightfully, in at once a temple and a school of beauty! *The Times*, in reference to these hand-books, well and truly observes:—

"It is only fair to state that the punctuality with which they have appeared—the attractive manner in which the matter they contain is put before the reader—their cheapness and general literary merit—are all highly creditable to Mr. Phillips, who has had the direction of this department. His own contributions to the stock of the Crystal Palace Library are exceedingly valuable, especially the *Key to the Portrait Gallery*, which will add a great interest to the treasures collected at Sydenham by its vivid sketches of the leaders of the world in all ages."

We cannot even attempt to give an analysis of these books: our limits only permit us to make two or three extracts, illustrative of the marked, incisive style of Mr. Phillips in the above-named "*Key*," and of the spirit of truth and impartiality that animates his portraits. We select two; Oliver Goldsmith and George Stephenson; they form a happy contrast:—

"*Oliver Goldsmith. Poet and Man of Letters.* Born in Ireland, 1728. Died in London, 1774. Aged forty-five years.—Poor dear Oliver! What shall we say of him, with his kindly benevolence, his manly independence, his honest feeling, his childish vanity, his naughty extravagance, his irregularities, his blunders, his idleness, his industry, his zeal for the improvement and advancement of the whole world, and his improvident neglect of himself. Goldsmith had fits of genius—moments of an inspiration, or a possession, that appeared to produce in him powers not ordinarily there. In the conduct of life he seemed born to be the world's victim: he lay under the world. His gifted pen in his hand, he rose above it. The tender sensibility that indites his verse agrees too well to his story. The playful humour, and the sharp, never rough, never malignant, satire, take by surprise. He then had the laughers on his side—too often, unfortunately, against him. His poems of '*The Traveller*' and '*The Deserted Village*' are a species by themselves, or each a species. The vein of reflection, of personal feeling, and of poetical viewing, with native simplicity of expression and musical sweetness, is common to the two. The dirge of the deserted hamlet sowed the seed of '*The Pleasures of Memory*;' and the wandering poet, feeding his verse from his travels, was repeated in '*Childe Harold*.' Goldsmith's '*Retaliation*,' written upon his friends of the St. James's coffee-house, in requital of the epitaphs they had provided for himself, is the most brilliant and masterly summing up of characters in pointed words and streaming verse that the language possesses. The '*Vicar of Wakefield*' is the smiled-at, honoured, loved inmate of every English home.

"*George Stephenson. Engineer.* Born 1781. Died 1848. Aged sixty-seven years.—A sturdy plant of English growth. A working mind born ripe for its time.

STRIKING AT THE SEAT OF A DISORDER.—"Doctor," said a querulous, suffering invalid, who had paid a good deal of money for physic to little apparent purpose, "you don't seem to reach the root of my disease. Why don't you strike at the seat of my disorder?" "So I will," was the prompt reply, "if you insist on it;" and, lifting his cane, he smashed the brandy-bottle on the side-board.

A FIT OF DESPERATION!—A young man at Niagara, having been crossed in love, walked out to the precipice, took off his clothes, gave one lingering look at the gulf beneath him, and then went—home! His body was found next morning in bed.

ONE of the severest penalties to which criminals in Holland were in ancient times condemned was, to be deprived of the use of salt.

An uncultivated power endowed with immeasurable capability. The story of George Stephenson reads well for his country, well for himself, well for the high faculties which Providence has given to man, irrespectively of birth, station, education, or any accidental condition. His parentage was of the poorest. He could not have began his race at a more distant point from the goal of fortune. He did not even start with his fellows in the open day, under the bright sun, on the earth's surface. He was a pit-engine boy, and his pay was twopence a day. It was a great rise for him when he was made stoker, and he was on the high road to prosperity when he found himself a breaksmen. Promoted to the office of engineman, he declared that he was 'now a man for life.' He first made known his mechanical genius in the service of Lord Ravensworth, when he repaired and improved, as an amateur, a condensing-pump engine, which had baffled the skill of some professional engineers. Having been, for a time, occupied in laying down some unimportant lines of rail, he went to Liverpool to plan a line of railway between that city and Manchester. He held out great inducements to enterprise, and made unheard-of prophecies of success. He even undertook that a locomotive should travel ten miles of distance in every hour. We must not be surprised that the people called him 'mad' for proffering the assurance. Similar madmen had preceded him—Columbus, Galileo—the inventor of gas, the discoverer of vaccination, and others. The line, as we know, was made—the experiment tried. Stephenson was right, a locomotive *can* travel at the rate of ten miles an hour. The rise of Stephenson was now rapid as the strides of his own locomotives. He took the lead at once in railway engineering; became a great locomotive manufacturer, an extensive railway contractor, a large owner of collieries and iron-works, and a man of mark in the nation. Our railway system is the result of the multifarious operations of his strong practical mind. Stephenson disputed with Sir Humphry Davy the invention of the safety lamp. Other claimants are in the field. We shall never know the discoverer any more than we shall learn the birth-place of Homer; and George Stephenson may spare the extra laurel from his iron crown."

VERNET AND THE CONNOISSEUR.—Horace Vernet relates, that he was once employed to paint a landscape, with a cave, and St. Jerome in it; he accordingly painted the landscape, with St. Jerome at the entrance of the cave. When he delivered the picture, the purchaser, who understood nothing of perspective, said, "The landscape and the cave are well made, but St. Jerome is not *in* the cave."—"I understand you," replied Vernet, "I will alter it." He therefore took the painting, and made the shade darker, so that the saint seemed to sit farther in. The gentleman took the painting; but it again appeared to him that the saint was not in the cave. Vernet then wiped out the figure, and gave it to the gentleman, who seemed perfectly satisfied. Whenever he saw strangers to whom he showed the picture, he said, "Here you see a picture by Vernet, with Jerome in the cave."—"But we cannot see the saint," replied the visitors. "Excuse me, gentlemen," answered the possessor, "he is there; for I have seen him stand at the entrance and afterwards farther back; and am, therefore, quite sure that he is in it."—*Lives of Eminent Painters.*

THIEVING MANIA.—Dr. Gall mentions having seen a person in prison at Friburg, who had set fire to his house four times in succession; and who, after he had set fire to it, tried to put it out. Some have an irresistible desire to steal, without any other mark of insanity. Gall says, that the first king of Sweden was always stealing trifles. Instances are mentioned of a German, who was constantly pilfering; and of another who, having the desire to steal, entered the army, hoping the severe discipline there would restrain him. But he gave way to the propensity even there; and was very near being hanged. He then became a friar, with the same hope; but he still felt the same desire, and carried all the things he could to his cell; but as he could only get trifles, he was not noticed. Gall also mentions that a person at Vienna, in the habit of stealing, hired a lodging in which to deposit his thefts; and when he got a stock, he sold them. He stole only household matters. The wife of a celebrated physician at Leyden never went into a shop to buy anything without stealing; and a countess at Frankfort had the same propensity. Another lady, notwithstanding all the care with which she had been brought up, had the same desire to pilfer. You will find it related of a physician, that his wife was always obliged to examine his pockets in the evening, and restore to his patients the things she found there. He always took something, as well as his fee. Meritz speaks of a criminal who, at the moment he was about to be executed, stole the confessor's snuff-box. Dr. Burner, who was one of the physicians to the King of Bavaria, speaks of a person who enjoyed abundance, and had been well educated, but who, notwithstanding, was always stealing; and was made a soldier by his father, and at last got hanged. The son of a celebrated and learned man,—himself very clever, and respectably connected in every respect,—could not resist this propensity; and I could go on to furnish you with instances without end of individuals who acted thus (as it would appear) from insanity; not from any criminal motives, but from a blind desire too strong for them to resist.—*Dr. Elliotson.*

CURIOSITY OF CHILDREN.—The curiosity of the child is the philosophy of the man, or, at least, to abate somewhat of so sweeping a generality, the one very frequently grows into the other. The former is a sort of balloon, a little thing to be sure, but a critical one nevertheless, and pretty surely indicative of the heights, as well as the direction to be taken by the more fully-expanded mind. Point out to me a boy of original, or what would be generally called eccentric habits, fond of rambling about, a hunter of the wood side and river bank, prone to collect what he can search out, and then on his return to shut himself up in his room, and make experiments upon his gatherings—to inquire into the natural history of each according to its kind—point such a one out to me, and I should have no difficulty in pronouncing him, without the aid of physiognomy, to be a far better and happier augurer than his fellow, who does nothing but pore over his books, never dreaming that there can be any knowledge beyond them. Of such stuff as this were all our philosophical geniuses, from Newton to Davy, and so from the nature of things they must generally be. And no wonder. The spirit that is powerful enough to choose, ay, and to take its own course, instead of resigning itself to the tide, must be a very powerful spirit indeed—a spirit of right excellent promise.—*Kidd's Journal of Nature.*

JANUARY, 1855.

The London and Paris
LADIES' MAGAZINE OF FASHION,
Polite Literature and the Drama.

EDITED BY THE HON. MRS. FORD.

UNDER THE ESPECIAL PATRONAGE OF

Her Most Gracious Majesty the Queen, and Her Royal Highness the Duchess of Kent.



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PLATE V.



LONDON AND PARIS

Fashions for January, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
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JANUARY, 1855.

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FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
December 26th, 1854.

CHEER AMIN,

DROUET, moires in wide and shaded stripes, plain silks with flounces edged by bands of plush, worsted popelines, and poils de chevre, are the materials in demand for useful wear. Cloth dresses are also worn en negligé with double body or veste of the same, and made open at the top to show the body of the redingote, which simply buttons up. The front redingotes are also made of moire antique, with very deep basques and black lace trimming.

A novelty has appeared in the redingotes for morning wear. They are made with a sort of jacket without sleeves or basques, these being supplied by trimmings of lace or fringe, which fall on the hips, and form epaulets or jockeys nearly covering the arms to the elbows and also ornamenting the opening of the body, which is plain, closing from the throat with buttons; the veste is smaller, leaving the body of the redingote exposed. A pretty trimming for the basques of bodies is three rows of narrow black lace forming ruche. We have seen a dress of plaid popeline with two flounces ornamented by three narrow fringes, matching the colour of the dress, and headed by ruches of narrow ribbon to correspond; the basques of the body trimmed to match.

The demand for jackets or casaques of black velvet is as great as ever, and they continue to be worn with skirts of coloured materials. The trimmings are of rich fringe, embroidery, or black lace, either wide or several rows of narrow; not unfrequently a pelerine of black lace is added, rounded in front and reaching to the waist behind; if of velvet, it is trimmed with lace. Most of the jackets this season close in front; some are with revers, so as to open at pleasure, and many are made in a more fanciful style with bands of velvet and ribbon. The bretelles, or braces, so much in favour now are found, when attached to the dress, to confine the shoulders too much, and are therefore made separate on a band of the material of the dress, and, crossing at the waist, droop on the skirt. The bodies of dresses offer more variety in the ornaments used than in the form; the basques more or less long, the fronts more or less open, sleeves, more or less elegant, in

the different styles of Louis XIII., pagodas, mousquetaires, Spanish, &c. The skirts are fuller than ever, and form quite a hoop, which may be produced by the under-skirt or by means of cords or willow in the hems; several under-skirts are, however, generally preferred. The feather trimmings have not lost favour this season; fringes, network, bands—in fine, any style in which they can be introduced is taken advantage of.

Ball dresses are still made with double and triple skirts. Some are of taffetas, covered by skirts of tulle of the same colour entirely bouillonné, interspersed at intervals with white marabouts spotted with gold; others, of crape, have these flounces embroidered in delicate wreaths. Ball dresses of black moire covered by three skirts of black tulle bouillonné raised at the sides by bunches of grapes formed of velvet and gold beads are also worn.

Taffetas dresses of delicate colours are made with two skirts, edged with marabout fringe headed with stamped velvet, the corsage having berthe to correspond with the double skirts; others of less juvenile appearance are with flounces bordered with black velvet.

Little girls' toilettes partake of the various fashions and changes; frocks of cachemire are made with flounces festonnées, and pelisses and manteaux are of satin lined with silk and trimmed with swansdown. Dresses of alpaga or popeline have the flounces edged with fringe, galons or, plush of the same colour or spotted. The paletot or talma is frequently the same as the dress. Many juvenile toilettes are entirely of black velvet trimmed with bands of plush frisée, black, rose, or blue, round both frock and paletot. The same style is pretty in popeline with talma of the same trimmed with three rows of plush and fringe. Children's bonnets are mostly of velvet with shaded feathers.

Velvet is the favourite material for bonnets, and marron is the favourite colour, with trimmings of dark blue, green, or cerise, and bunches of flowers and foliage of black velvet. Bonnets of taffetas are also made this winter. Some are of black taffetas with ornaments of blue, pink, or green velvet intermixed with black lace and small veil attached to the edge; some are ornamented with crape flowers and foliage of black velvet, or plumes of pink feathers shaded with black; others are of pink, gray, or dark blue taffetas with ornaments of black velvet forming three or four narrow bands crossing the crown in various ways and encircling the bavolet, and foliage of black velvet intermixed with wheat ears of the colour of

the bonnet. Velvet bonnets are always plain, the form advancing a little more on the forehead, rounded at the sides, and almost closing at the chin; the interior is more frequently ornamented with black blond than white. Black lace was never more used with bonnets: it is placed en fauchon voilette, and a bow formed by a lappet placed at the side. Lappets of black lace on bonnets of coloured velvet are very pretty twisted round as a wreath, the long ends meeting near the middle of the bavolet, drooping a little on the shoulders; a bunch of feathers at the side. Bonnets for young persons have been made of black taffetas quite plain, or ornamented by bands of plush shaded. Some modistes always make their bonnets of two colours, black and cherry, white and blue; Terry velvet and plush mixed, or two colours of velvet.

Furs are particularly fashionable for in-door as well as out-door costume, Chinchilla, as a trimming in bands round the little paletots of satin or Terry velvet, or in graduated widths on the skirts of dresses, is in great favour; ermine is of a more recherché character, but only suitable for carriage wear. For travelling or evening use pelisses are made of cachemire entirely lined with squirrel.

Gray is a very fashionable colour this season in every article of toilette. For full dress it is in rich brocade silks; others are in pekin, moire antique, or taffetas, with wide stripes of velvet or satin. Some of those are with a single deep flounce from above the knee, with the stripes bias. Dresses of black taffetas are made with three flounces simulating triple skirts, and edged by a wreath of velvet flowers; the body plain and without basques, with bretelles of black taffetas, enriched by a wreath of stamped velvet flowers, crossing at the waist before and behind with floating ends.

Plain velvet is more worn this winter than it has been lately, particularly for redingotes, talmas and manteaux of every description; but black is the prevailing colour in use for it. Broad bands of plush in shades of marron, deep blue, or violet are in good taste when the lining is of the same colour.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of pink popeline, with two deep flounces edged by a ribbon ruche; jacket body with deep basques ornamented with ruches. Paletot of moire with trimmings of black velvet in vandykes. Capote of green satin and velvet.

Promenade Dress.—Robe of droguet with flounces à disposition and jacket body. Mantelet of velvet trimmed with black lace headed by bouillons. Bonnet of pink Terry velvet and lace.

Carriage Dress.—Redingote of moire with body fastening to the throat with small buttons, and veste over it. Manteau of marron velvet embroidered and trimmed with rich fringe. Capote of taffetas and velvet with feathers.

Young Lady's Dress.—Frock of popeline with flounces edged by velvet; jacket body with mousquetaire sleeves faced with velvet. Capote of pink silk with ruches.

Carriage Dress.—Robe of taffetas with flounces; high body with basques ornamented with revers of velvet and buttons. Bonnet of green velvet, with wreath of poppies inside.

PLATE II.

Dinner Dress.—Robe of pink moire, with open jacket body trimmed all round with a ruche, bell sleeve also edged with ruches, and the skirt ornamented en tablier by rows of ruches, rising up the front. Coiffure of lace with nœuds of velvet.

Walking Dress.—Robe of taffetas with high body, ornamented in brandenbourgs by bands of stamped velvet; the

skirt and sleeves similarly trimmed. Bonnet of fancy straw and Terry velvet, with feathers.

Promenade Dress.—Robe of violet popeline, with jacket body ornamented with revers of velvet. Manteau of embroidered velvet, with pelerine and collar. Capote of pink satin.

Evening Dress.—Robe of embroidered muslin, with triple skirt looped up with nœuds and ends of ribbon; the body with basque trimmed with lace, and berthe of the same pointed in front; nœuds in the centre and on the shoulder. Head dress, hair and foliage.

Walking Dress.—Robe of moire, high body closing with buttons, and veste over it ornamented with black lace. Capote of taffetas and lace, with velvet foliage.

PLATE III.

Walking Dress.—Robe of checked popeline, the body with basques ornamented by bouillons. Capote of Terry velvet and lace. Plush shawl, with fringe.

Promenade Dress.—Robe of cachemierienne, with flounces edged by two rows of puffings of ribbon. Paletot of velvet trimmed with sable fur. Bonnet of Terry velvet.

Boy's Dress.—Tunic of velvet, with checked trousers and felt hat.

Child's Dress.—Frock of cachemere, with manteau to match, the whole trimmed with frills edged with fringe. Straw hat with velvet trimmings.

Walking Dress.—Robe of cloth, with jacket body. Manteau of velvet, trimmed with several rows of fringe, headed by vandyked stamped velvet. Capote of marron satin and black lace.

Carriage Dress.—Robe à disposition of gray glacé silk with deep flounces; jacket-body with bretelles; manteau of marron velvet, trimmed with rich black lace. Bonnet of green velvet, small plume of feathers at the side.

PLATE IV.

Carriage Dress.—Robe of taffetas, with high body fastening up the front with buttons and revers, edged with velvet. The sleeves are with frill and epaulet, edged with velvet trimming; the skirt is covered with flounces, edged with velvet trimmings. Capote of Terry velvet and straw.

Evening Dress.—Robe of taffetas, with triple skirts edged by two rows of bouillons; jacket body with triple sleeves. Coiffure of velvet, with floating ends.

Walking Dress.—Robe of popeline, with jacket body and bretelles of ribbon; the skirt covered with flounces. Bonnet of taffetas, with bands of plush.

Carriage Dress.—Robe of moire, with high body and basques ornamented with stamped velvet. Mantelet of velvet, trimmed with lace. Capote of velvet and satin.

Promenade Dress.—Robe of checked popeline, with high body and basques. Pardessus of velvet with sleeves, trimmed with bouillons of ribbon. Bonnet of taffetas and velvet, with three rows of lace at the edge, and velvet flowers.

PLATE V.

Opera mantle of scarlet satin lined with quilted white silk, and trimmed with a broad embroidered band edged with black. It is ornamented round the hood with a deep fringe, and on the mantle with sets of silk tassels.

Berthe, composed of white blond, trimmed with narrow velvet and pink ribbon.

First bonnet, of green Terry velvet, edged round the front with black lace; cap inside, composed of blond and ribbon, mixed with flowers.

Second bonnet, made of black and gray fancy straw, trimmed with purple ribbon and black lace.









Dress cap of blond, with two bows and long ends of broad plaid ribbon, and small bows of black velvet on each side.

Second ditto, of black blond and orange satin ribbon, with a narrow blond edging.

Morning caps, of lace and muslin, trimmed with ribbons and velvet of various colours and flowers.

DESCRIPTION OF MODEL.

In the season of winter we always receive with avidity any hint to add to the warmth of our toilette, and the veste or moorish jacket, of which we give a model, will be found most useful for either in or out-door wear; it may be made in cloth, velvet, or moire, and is rendered more elegant by being embroidered. It is of a loose form, so as easily to be added to any style of dress. The model consists of three pieces: back, front rounded off, and sleeves widest at the bottom.

THE SUCCESSFUL STRATAGEM.

[From "Rural and Historical Gleanings."]

At the time when the Crescent, overthrown under the walls of Vienna, began to grow pale in Hungary, the chief of the Erlau guerillas was Lelkem a young and fiery patriot. He constantly harassed the garrisons of Erlau, Hatvan, Szolnok, and other places, by capturing their convoys and defeating their troops. On one occasion he accomplished a very successful expedition by unexpectedly falling upon a treasure convoy in Gyöngyös, on its way from Erlau to Buda, and cutting down the whole escort.

While his men were engaged in a combat with the Turks in the streets of the town, Lelkem heard a cry for help from a neighbouring house. He leaped off his horse, rushed in and found a Turkish soldier ill-treating an Hungarian girl. With a stroke of his flashing sword he split the infidel's head, and liberated her from his grasp. Exhausted and subdued by terror, the girl lay senseless on the ground. Lelkem, with the aid of some women, soon restored her to consciousness. The girl was the very type of Hungarian beauty, with black eyes and hair, the charming expression of her face heightened by a gleam of gratitude towards her deliverer. To the young man she seemed the fairest of all the maidens he had ever beheld. The girl, too, on recovering, thought the chief just what she in her lively fancy had imagined a true Magyar hero to be—tall, stately, with sparkling eyes, the terror of the enemy and the friend and willing protector of the helpless and unhappy.

In Hungary love soon takes root, and increases with a rapid and marvellous growth. The young man remained but a short time with the maiden; still it sufficed to fill their hearts with a sentiment not easily to be effaced. Lelkem left the girl, whose name was Irma, with a promise of soon returning, but that promise was more easily made than fulfilled; for scarcely had the news of the loss of the costly convoy reached Erlau, than the infuriated Pasha sent a strong garrison to Gyöngyös, and ordered a hot pursuit after the guerilla chief; so that Lelkem, for a time, was an unwilling prisoner in his inaccessible lurking-place in the Mátra.

As a punishment for the loss of the money, a contribution was levied on the town of Gyöngyös, and at the

same time, to insult the inhabitants in their most sacred feelings, the Pasha commanded the delivery of twelve of their most beautiful daughters for the harem of the Pasha of Buda. The consternation and the wrath of the poor townspeople at this twofold outrage knew no bounds; but, conscious of their weakness, they submitted to the sentence, and, as neither entreaties nor promises could soften the inflexible Turkish commander, presented their girls for selection to the officer sent for that purpose from Erlau. Among the number chosen was the unhappy Irma.

Lelkem speedily received this dreadful intelligence. His instant determination was to prevent the maidens from being carried off; but for the moment he was quite at a loss to devise a plan likely to prove successful against the numerous garrison of Gyöngyös. In the midst of this dilemma he was interrupted by the arrival of a messenger from his uncle, the Prior of a monastery of Carmelites in that neighbourhood, summoning the chief to an immediate conference, which Lelkem did not delay attending to, knowing his uncle, who had already often assisted him with good advice during his expeditions, to be a wise and patriotic man.

He found the Prior in great excitement as to the fate of the unfortunate town. The monk conjured Lelkem, by his Christian faith and his love for his country, now to show what enthusiasm the Hungarian was capable of in the defence of his rights and his countrywomen. He then proposed to him to go to the town dressed as a monk, and there to agree upon a scheme with the inhabitants. The first part of this proposal was easily effected, as a few hours previously Dulo, the father of Irma, had sent to the monastery for a priest to pray by his daughter, who was then dangerously ill. Lelkem was for a moment unmanned by this sad information, but by a violent effort he checked his feelings, and declared his readiness to comply with the wish of his uncle. He hastily put on a cowl and left the monastery mounted upon a mule. He had the good fortune to pass the Turkish outposts unremarked, and arrived at the dusk of evening, accompanied by Dulo's messenger, in Gyöngyös.

With the capuchin drawn over his head Lelkem entered Irma's room. She was much changed during the few weeks that had elapsed since he saw her, and was so exhausted that the pretended monk had to bend over her to catch her whispered words. He could not long carry on his disguise, and exclaimed, with all the fervour of his heart, "I am not a monk, Irma, but thy warrior, and am come to cure and to save thee; for as long as I live thou shalt not fall into the power of the infidels!" At the sound of that voice, the tone of which she had never forgotten, the girl thought she dreamt; but again looking into his truthful, manly face, she saw that all was a happy reality, and she seemed to live anew.

The guerilla chief likewise disclosed his secret and his intention to her father, who, cheered by his presence, instantly stole away to others of his tried and brave neighbours, inviting them to meet at his house. The men came. As it was supposed that the escort, with the tribute of the town, on proceeding to Buda, would halt for a night at the fortress of Hatvan, half way between Gyöngyös and Buda, at the proposal of Lelkem a daring plan was projected and resolved upon.

Two days later an order came to deliver up the tribute of money and of women. The mayor by presents obtained

the permission of the commander that the maidens should be allowed to remain veiled during their journey, until they were introduced into the presence of the Pasha of Buda. All happened as they wished. At the moment of their departure they were taken in closed litters from their dwellings, and left Gyöngyös under a strong escort, accompanied by the fervent prayers of the inhabitants for their safety. As they proceeded very slowly, they did not reach Hatvan till late in the evening, whereupon the Aga resolved not to go any farther that night. While preparations were making for the accommodation of the unusual guests, the commander of the fortress attempted once or twice to pay a visit of ceremony to the maidens; but the matron under whose care they were, an energetic Hungarian woman, remained inflexible, and after a short contest rescued them from the presence of a very unwelcome visitor.

At midnight, when all was hushed around, the sentinel at the door of the house where the maidens rested, had he been more vigilant, must have heard the opening of a window above his head, and seen a human form cautiously commence descending. The sentinel, however, dreaming perhaps of Mahomed's paradise, remarked neither the slight noise, nor the figure in whom the chief was easily recognised, which by degrees glided down the high wall, till it stood like a menacing shadow behind him. Here a heavy fall was heard, followed by a dull groan; then all became quiet as before. The sentinel being no longer in the way, eleven other forms let themselves down from the window, one and all bearing greater resemblance to stalwart warriors than to gentle maidens. Lelkem hastily gave his commands in a suppressed voice; and after leaving two men at the door of the dwelling, they vanished into the dark and deserted street which led to the east gate. There they surprised the small guard with equal ability, and cut the men down before they could even think of resistance. But in spite of their quick and cautious proceedings, they were detected by a Turkish sentinel, who fired his gun, which aroused the others at their posts on the walls, and the alarm-drum soon echoed from every quarter of the place.

No time was now to be lost. The gate was forced open with all speed, the drawbridge let down. Lelkem gave a shrill whistle, and on its being repeated at a distance from the fortress, in a short time a band of 150 brave men rushed in through the open gate. Lelkem, placing himself at their head, led them to a decisive attack on the barracks, where the Turks already began to rally in overwhelming numbers. The battle ensued in the marketplace, where the dwelling of the commander and the barracks stood, and where the mass of the garrison was arrayed. Lelkem's irresistible charge, and the death of the Pasha, who fell at the beginning of the engagement, soon discouraged the Turks; darkness and confusion did the rest; and after a short and sanguinary massacre, they surrendered to the mercy of the victorious Hungarians. The garrison still numbered six hundred men, who were greatly surprised to find that they were conquered by so small a band. The reader will have already guessed that, instead of the supposed maidens, Lelkem and eleven of his men, disguised in female attire, formed the party so carefully escorted to the fortress, which enabled them to accomplish their hazardous undertaking.

At the news of the fall of Hatvan the greater part of the inhabitants of Gyöngyös fled to that stronghold, to

seek shelter against the vengeance of the Turks, and they were determined, in case of a serious attack, to die under the ruins of its walls.

Among the arrivals were Irma and her father. Lelkem, now commander of a fortress, the fruit of his bold enterprise, celebrated his marriage with his beloved Irma, who was accompanied to the altar by her eleven beautiful companions so gallantly rescued by the bridegroom.

THE PHILOSOPHY OF A TEAR.

LET us trace a tear to its source. The eye is the most attractive organ of animal bodies. It is placed in a bony socket, by which it is protected, and wherein it finds room to perform the motions requisite to its uses. The rays of light which transmit the images of external objects enter the pupil through the crystalline lens, and fall upon the retina, upon which, within the space represented by a sixpence, is formed, in all beauty and perfection, an exact image of many miles of landscape, every object displaying its proper colour and true proportions—trees and lakes, hills and valleys, insects and flowers, all in true keeping, are there shown at once, and the impression produced thereby upon the filaments of the optic nerve causes a sensation which communicates to the mind the apparent qualities of the varied objects we behold.

That this wonderful faculty of vision may be uninterrupted, it is necessary that the transparent membrane which forms the external covering of the eye shall be kept moist and free from the contact of opaque substances. To supply the fluid which shall moisten and cleanse the eye, there is placed at the outer and upper part of the ball a small gland, which secretes the lachrymal fluid, and pours it out at the corner of the eye, whence, by the motion of the lids, it is equally spread over the surface, and thus moisture and clearness are at once secured.

When we incline to sleep, the eyes become comparatively bloodless and dull. The eyelids drop to shut out everything which might tend to arouse the slumbering senses. The secretion by the lachrymal glands is probably all but suspended, and the organs of sight participate in the general rest. When, after a long night's sleep, the eyelids first open, there is, therefore, a dulness of vision, arising probably from the dryness of the cornea; then occur the rapid motions of the eyelids, familiarly termed "winking"—sometimes instinctively aided by rubbing with the hands—and after a few moments the "windows" of the body have been properly cleansed and set in order, the eye adjusted to the quantity of light it must receive, and we are "awake" for the day, and may go forth to renew our acquaintance with the beauties of nature. It is from the glands which supply this moisture that tears flow. Among physiologists it is well known that *emotions*—impressions upon the nervous system—exercise a powerful and immediate influence upon the secretions; as, for instance, the mere thought of some savoury dish, or delicious fruit, or something acid—as the juice of the lemon—will excite an instant flow of the salivary fluid into the mouth. An *emotion* of the mind influences the lachrymal glands, which copiously secrete and pour forth the crystal drops, and these, as they appear upon the surface of the eye, we denominate *tears*.

A similar action, called forth by another kind of excite-

ment, occurs when dust or other irritating substance comes in contact with the eye: the glands instantly secrete abundantly, and pouring the crystal fluid out upon the surface, the eye is protected from injury, and the offending substance is washed away. The feelings which excite excessive laughter or joy also stimulate this secretion—the eyes are said to “water.” It is only when the crystal drop comes forth under the impulse of sorrow—thus speaking the anguish of the mind—that it can properly be called a *tear*. Hence its sacred character, and the sympathy which it seldom fails to create. Every tear represents some in-dwelling sorrow preying upon the mind and eating out its peace. The tear comes forth to declare the inward struggle, and to plead a truce against further strife. How meet that the eye should be the seat of tears—where they cannot occur unobserved, but blending with the speaking beauty of the eye itself must command attention and sympathy.

Whenever we behold a tear, let our kindest sympathies awake—let it have a sacred claim upon all that we can do to succour and comfort under affliction. What rivers of tears have flown, excited by the cruel and perverse ways of man! War has spread its carnage and desolation, and the eyes of widows and orphans have been suffused with tears! Intemperance has blighted the homes of millions, and weeping and wailing have been incessant! A thousand other evils which we may conquer have given birth to tears enough to constitute a flood—a great tide of grief. Suppose we prize this little philosophy, and each one determine never to excite a tear in another—how pleasantly will fare mankind! Watching the eye as the telegraph of the mind within, let us observe it with anxious regard; and whether we are moved to complaint by the existence of supposed or real wrongs, let the indication of the coming tear be held as a sacred truce to unkindly feeling, and all our efforts be devoted to the substitution of smiles for tears.

THE LOVES OF THE BIRDS.

POETS in all ages have sung the loves of men and of angels, but they have never been known to sing of the loves of birds. They have been very neglectful in this respect. The loves of the birds would form as fruitful a theme as those of the poets themselves. In their attachments they are generally faithful and affectionate—and it must be confessed they are, like men, a little jealous sometimes. Audubon gives a beautiful description of the loves of the humming-birds. He says that in their courtship, the male dancing airily upon the wing, swells his plumage and throat, and whirls lightly around the female; then diving towards a flower, he returns with loaded bill, which he proffers to her. He seems full of ecstasy when his caresses are kindly received. His little wings fan her as they fan the flowers, and he transfers to her bill the insect and the honey which he has procured. If his addresses are received with favour, his courage and care are redoubled. He dares even to chase the tyrant fly-catcher, and hurries the blue-bird and martin to their nests; and then, on sounding pinions, he joyously returns to his lovely mate. Who would not

be a humming-bird? Audubon says:—“Could you, kind reader, cast a momentary glance at the nest of the humming-bird, and see, as I have seen, the newly-hatched pair of young, little larger than humble bees, naked, blind, and so feeble as scarcely to be able to raise their little bills to receive food from their parents; and could you see those parents, full of anxiety and fear, passing and repassing within a few inches of your face, alighting on a twig not more than a yard from your body, awaiting the result of your unwelcome visit in a state of the utmost despair—you could not fail to be impressed with the deepest pangs which parental affection feels on the unexpected death of a cherished child. Then how pleasing is it, on your leaving the spot, to see the returning hope of the parents, when, after examining the nest, they find their nurslings untouched!” The loves of the turtle-dove and the mocking-bird are graphically described by Audubon, as are also those of the wild turkey, who is said to be even more ridiculous in his motions, and more absurd in his demonstrations of affection, than is our common tame gander. The curious evolutions in the air of the great horned owl, or his motions when he has alighted near his beloved, Audubon confesses himself unable to describe. He says the bowings and snappings of his bill are extremely ludicrous; and no sooner is the female assured that the attentions paid her by her lover are the results of sincere affection, than she joins in the motions of her future mate.

NEW BOOKS.

Maternal Counsels to a Daughter; designed to aid her in the Care of her Health, the Improvement of her Mind, and the Cultivation of her Heart. By MRS. PULLAN. Darton & Co., Holborn Hill. 1854.

“WHAT is there yet wanting in order to train up young people properly?” asked Napoleon Bonaparte of Madame Campan. “Mothers,” replied the lady. The word impressed the Emperor. “True,” he said, “therein is contained a complete system of education. It must be our endeavour, Madame, to form mothers who will know how to educate their children.” During the fifty years that have elapsed since these words were uttered the idea contained in them has received some attention, and its truth is at the present moment universally recognized. The maternal influence upon the future character of the offspring cannot be too highly estimated; and it is of the utmost importance that the education of woman should be conducted with a close and constant reference to the mission she will probably be called on to fulfil. But that this great point is still too frequently neglected cannot be denied; and Mrs. Pullan marks her sense of the deficiency and her desire to remedy it by the publication of “*Maternal Counsels*”—the volume before us; the aim in which appears to have been to produce a work of a thoroughly useful character.

Written evidently by a lady of great experience and strong convictions, to which perfect freedom of expression is given, the book exhibits throughout a most determined and commendable opposition to shallow pretension and make-believes of every kind; and its effect must

certainly be to strengthen the judgment and correct the tastes of those who consult its pages. It begins where the schoolmasters have left off, and while clearly informing the young lady of the duties and responsibilities of the life on which she is entering, it at the same time qualifies her for their efficient discharge. And not alone to the young, but to ladies of all ages and all classes, will its varied information be of service; and we apprehend there are many wives and mothers to whom this little volume will prove an acceptable and suitable present. The following practical and common-sense advice is selected from the chapter on "Dress:"

"*Fashion* can never of itself be a sufficient guide in matters of dress; its dictates must be modified to suit the characteristics of each individual. Suppose, for instance, that large plaids, or checked patterns, are the fashion, will that render them at all becoming to a small slight person, or even to a tall woman who is more than proportionably stout? As the effect of these checks is to give breadth without length, those only who are tall and very thin can wear them with advantage, because they supply a deficiency of nature. Stripes, on the contrary, add to the length, and therefore become little women, or those who have much embonpoint. Flounces, again, may look well in some few soft materials, and on tall slight figures; but what can be more ungraceful than a little woman, whose body and limbs appear almost dissected at three or four divisions of the skirt by the light and shadow being abruptly broken at the edges of the stiff heavy flounces.

"All colours must be selected with reference to individual appearance, and to the harmony of parts with the whole. For a blonde to surround her face with brilliant tints, or a dark-skinned, dark-eyed girl to patronise pale lavender or pink, or *bleu ciel*, is evidently in bad taste. A pale cheek has a bloom thrown on it by the reflection of a pink bonnet; but then the pink must not be too deep, or it will form too strong a contrast. Blue, and even green, are very becoming to rosy beauties, the latter especially when there is too deep a bloom on the complexion: dark rich colours, again, usually harmonise with dark hair and eyes: maize or primrose-coloured bonnets may be appropriately worn in summer by those of this complexion, whilst they would look vulgar or gaudy on paler or fairer girls: and brighter neck-ribbons and gayer-coloured dresses can be worn by our Minnas than could possibly be becoming to Brenda. Too many tints, it may be remarked, never look well in a lady's dress. It gives one the idea that she is vying with peacocks, without the power of eclipsing them in splendour. It is almost equally out of taste to wear two or three shades of the same colour. Nothing can look worse than to see a dress of one shade, a ribbon of another, and perhaps a bonnet of a third, of the same general colour. Yet this style is frequently adopted under the idea of things *matching*. These matches are like many others in the world; they unite without blending. When the dress is of one predominant colour, the accessories should be of another which will form a good contrast with it. Thus, with a brown silk you may wear either pink or blue ribbons; only observe that some browns harmonise with pinks, and some with blue. Generally a *warm* tint can be toned down with a blue, and a grayer colour enlivened with pink. The same may be said of all the varieties of stone and fawn colour. Some tints go well with pinks, some with blues, some with crimsons, and some with green. A little study of these effects with wools will be by no means a waste of time."

In the "Hints to Governesses," the authoress speaks with authority; and her exposure of the infamous advertizing and agency systems by means of which governesses are so frequently victimized deserves the warmest praise.

PATCHWORK.

—EVERYBODY laughs at fashion; but everybody renders it implicit obedience. The philosopher proves it to be an absurd and odious tyranny, fitted only for the restraint of imbeciles or lunatics, but, having finished his ratiocination, orders his tailor to take care that his coat is cut *comme il faut*.

—The ceremonial of betrothal is held very sacred among the Greeks. It is thought almost equal to a marriage; sometimes quite so by the parties themselves.

—A babe in a house is a well-spring of pleasure, a message of peace and love, a resting-place for innocence on earth, a link between angels and men.

—Why should not women fit themselves for such occupations as are not incompatible with their sex and station? It seems a libel on both sexes when men are handling ribbons and gauzes, earning women's wages, and doing women's work, while women cannot find employment at all.

—Love!—what a volume in a word, an ocean in a tear, a seventh heaven in a glance, a whirlwind in a sigh, the lightning in a touch, a millennium in a moment: what concentrated joy or woe in blest or blighted love.

—If the unfortunate inmates of our prisons, the perpetrators of crime, or the victims of excess, could reveal to us the history of their internal lives from the moment of their birth, how many instances should we find of lives ended in ruin and infamy from the want of maternal care in the period of childhood.

—The wife of a farmer near Glastenbury having brought him three daughters, in his disappointment at having no son, he vowed that if another daughter should be born he would never speak to her. A son was born, but in him the curse of the vow, as it may well be called, was literally realised, by a transfer of partial dumbness. The son, up to thirty years of age, the duration of his father's life, never spoke to him, nor could he speak to any male. From the day of his father's death, to the astonishment of all, he could address males and females like other people.

—The details of folding, sealing, and directing a letter are by no means beneath the attention of a lady, since strangers will judge of her character by the appearance of her letters. The usual way of folding note-paper is to double it first in the length and then in the breadth. French envelopes, which are long and narrow, require the paper to be folded in four in the width. The address should be extremely clear, as should also the writer's place of residence. Hundreds of letters have remained unanswered, because the name and address of the writer were illegible; and, as a last resource the name and address have been cut out and gummed on the envelope, in the hope that the magical skill of the "blind clerk" at the General Post-office might enable him to decipher them.

[From Heinrich Heine.]

As within thine eyes I look,
All my pain the heart forsook;
When my lips with thine are seal'd
All the pains of life are heal'd.

On thy heart when I recline
Heaven's happiness is mine;
When thou say'st, I love but thee,
Bitter tears fall fast and free.

PLATE IV.



LONDON AND PARIS
Fashions for February, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 290.

FEBRUARY, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
January 27th, 1855.

CHERE AMIE,

FLOUNCES continue to adorn the dresses of both morning and evening toilettes, and for the latter are only rivalled by the double or triple robes edged by flounces of rich lace or guipure. Laces for this purpose are made so as to be applicable either for flouncings or to form the double and triple skirt. The dresses of moire are also made now with flounces; they are alternately of velvet and satin, three of each edged by a feather fringe, the bodies with basques similarly trimmed, and sleeves with flounces corresponding to those on the skirt. Black is very fashionable and admissible for all toilettes. Chatelaine bodies will be much worn this season, and are very suitable for the richest materials, when made as low dresses. The only variation from the pointed bodies consists in the small basque attached to the waist rounded off in front and leaving an opening which shows the skirt. This basquine is so arranged as to appear only to lengthen the body; on the front are placed rich ornaments rising up in rows appearing to unite the sides, the centre being bouillons of tulle or stomacher of another colour; round the top and waist is a fall of rich lace, the sleeves in corresponding style. The skirts of these dresses are with flounces of lace headed by a plait of pearls, terminating with tassels as deep as the lace. The fashion of the black jackets with coloured skirts has led to the introduction of different coloured bodies; the skirts of rich silks intermixed with black and colours are worn with black bodies, the trimmings being of the colour of the skirt, the nouuds and braces of ribbon corresponding. Some materials are made expressly for this kind of toilette, but the same effect may be produced by trimmings of ribbon. Black taffetas dresses have the flounces edged by deep bands of black frisé plush; the sleeves of these trimmings laid on are also trimmed as well as the basque or jacket. The trimmings to ornament the basques of bodies are various; sometimes a succession of small rosettes of black and coloured ribbon, and the sleeves with crevés or puffs united by rosettes.

Robes of white taffetas are made with bouillons of tulle half way up the skirt, and crossed horizontally by wreaths of

green foliage, small pink ruches of crape, and cord of small roses, the foliage being in the centre of the breadth. This is repeated all round the skirt; a tunic of tulle floats over these, edged by roses; body with revers bouillonné, and braces formed of pink liserons. White skirts are entirely covered by bouillons of tulle dotted over with small rose-buds and butterfly nouuds of pink taffetas; the body with braces.

Flounces of black lace are worn on skirts of white satin, but the great novelty is the open skirt on both sides which are necessarily bordered by revers, and bouquets of flowers are often added.

Under the denomination of ceinture-bretelles, or braces, various pretty ornaments for ball dresses are made of ribbon, lace, feathers, resilles and fringes of all sorts. Some of the prettiest are of ribbon fringed or transparent, as the guipure ribbon; sometimes they are formed of three narrow ribbons united on the shoulders under a bow with five or six ends. They cross at the waist and compose thus six ends, the same behind, and across the centre three or four ribbons are placed fixed in the middle by a rosette or bow. Those made of ribbon edged with blond are particularly pretty, and would look very well on silk or tulle dresses with double skirt; others again are made of wide ribbons, which are embroidered in various ways.

Berthes of ribbon are new and very youthful, and pretty with white toilettes; behind they form berthe with the ribbon en cœur, and in front bretelles terminating at the waist by a large nouud and long ends; three rows of ribbon cross the front and support these braces.

Black lace caps are worn ornamented by coques of black velvet ribbon; coiffeurs of lace are also made of two rows of lace confined by a black ribbon with long ends drooping behind, and lappets at the sides with bunch of flowers. Fanchons, or lappets, often form very pretty coiffeurs by the addition of a flower.

The manteau mousquetaire is a kind of pardessus of black velvet fitting to the waist with double sleeves, one almost tight, the other wide and open. Furs have been used to trim manteaux; the ermine is exclusively used on velvet, but chinchilla is also a very favourite trimming. The little vestes for indoor wear are frequently trimmed with bands of fur, particularly that of the mousquetaire form.

Bonnets with veils attached to the edge are much in request, and bunches of velvet flowers are still in demand; bonnets of velvet with trimmings of satin and lace are pretty;

feathers are equally in favour with flowers, whether placed in bunches at the sides or encircling the crown as a wreath, separated in front by a nœud. Pretty bonnets are made of violet satin covered with black spotted tulle; small plumes of feathers at each side shaded in the two colours. Bonnets of plain black velvet are often simply trimmed with two nœuds at each side formed by a black lace lappet, and at the edge a broad lace as *veilette*, and bunches of moss roses inside. Others, again, are with feathers continuing round the back above the curtain. Bonnets of light coloured satins are covered by a network of velvet, with cord of feathers of the colour of the satin. Bugles are still much in fashion for ornamenting bonnets; and one of black velvet was spotted over with small bugles quite embedded in the material; the feathers were also frosted with bugles; the veil at the edge is also embroidered with bugles; a very elegant one was of pink velvet with white bugles.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of popeline with jacket body ornamented with velvet. Talma of velvet embroidered and trimmed with a deep fringe with open heading; a second row forms *pelerine*. Bonnet of straw and velvet.

Carriage Dress.—Robe of taffetas with jacket body, trimmed with bands of stamped velvet, which form *bretelles* across the back, and continue round the *basques*, which are open and have a nœud in the centre. The sleeves are of three *bouillons* confined by narrow bands; the skirt is covered by flounces edged with broad bands of stamped velvet. Bonnet of Terry velvet with white feathers.

Dinner Dress.—Robe of lilac taffetas. The body is of a square form, with jacket trimmed with ribbon *ruches*; the sleeves are of several bells also edged with *ruches* and small nœuds of narrow ribbon. Head dress composed of lace lappets and flowers.

Carriage Dress.—Robe of taffetas; the skirt is ornamented with numerous *bouillons*, the body and sleeves similarly trimmed. Talma of pink Terry velvet, ornamented by stamped velvet, buttoning up the centre. Bonnet of Terry velvet and lace.

Evening Dress.—Robe of tulle in graduated *bouillons*, the upper ones forming upper skirt, having bouquets of flowers introduced. The body is pointed with *berthe* of *bouillons* and flowers in the centre and on the shoulders, covering the short sleeve; the hair ornamented with flowers and velvet ribbon.

PLATE II.

Promenade Dress.—Robe of mousseline *cachemire*, with jacket body and flounces ornamented with very narrow velvet forming three scrolls. Bonnet of pink satin and Terry velvet, covered by numerous little nœuds of ribbon. *Cachemire* shawl.

Walking Dress.—Robe of violet popeline with tight high body ornamented with velvet in dice for the sleeves, terminated with a row of the dice; the skirt with flounces similarly ornamented. Bonnet of fancy straw and velvet.

Child's Dress.—Frock and jacket of pink taffetas, with pinked flounces. Bonnet of velvet with small wreath encircling the face.

Promenade Dress.—Robe of checked silk with jacket of black velvet. *Pardessus* of black satin with revers of black

velvet fastening up the front with bands and buttons. Bonnet of satin and lace.

Carriage Dress.—Robe of *cachemire*; the skirt has two deep flounces ornamented with bands of velvet. Mantelet of narrow silk trimmed with black lace and puffings of ribbon. Bonnet of Terry velvet with plume of cock's feathers.

PLATE III.

Carriage Dress.—Robe of *moire* with jacket body ornamented by four rows of narrow fringe put on in a wave; the sleeves are two bells similarly ornamented; the skirt is covered by three deep flounces in a wave, with three rows of narrow fringe. Bonnet of velvet and lace.

Carriage Dress.—Robe of *moire* ornamented with velvet jacket of taffetas with two revers and bell sleeves in *vandykes*. Capote of satin and black lace with flowers of velvet.

Carriage Dress.—Robe of rich brocaded silk ornamented up the sides of the skirt by rows of lace, headed by a ribbon *ruche* terminated by nœuds of ribbon; the jacket is of velvet trimmed with lace. Talma of *moire* trimmed with two rows of rich black lace headed by a ribbon *ruche*; it closes up the front with fancy buttons. Bonnet of velvet and lace.

Promenade Dress.—Robe of popeline and mantelet of taffetas, with frillings of the same edged with narrow fancy ribbon. Bonnet of velvet and straw.

Carriage Dress.—Robe of *moire* with flounces edged by a band of feather trimming, the jacket to correspond. Manteau of Terry velvet with Grecian pattern in narrow velvet embroidered above the edge. Capote of satin and lace.

PLATE IV.

Cloak composed of claret coloured satin, trimmed with black velvet and tassels, and edged with a deep fringe. The lining is of quilted white satin.

Habit shirt with sleeves made of cambric, and trimmed with rows of lace on the sleeves, round the collar, and down the front.

Promenade chapeau of straw partly covered with lace and quilted ribbon, and trimmed with large bows of purple satin ribbon edged with black, and a bow and ends of black velvet behind.

Carriage bonnet of light blue silk and black blond, with feathers on each side, and a bow on the top, cap inside of blond and flowers, with an orange coloured bow on one side.

Second bonnet made of lavender coloured Terry velvet and white lace, with a cap composed of pink flowers mixed with dark velvet ends amid rich blond.

Fourth chapeau of rose-pink plush, trimmed with blond and wide ribbon on the front and narrow ribbon on the crown, terminating in a bow and four ends.

First head dress of satin and blond, with a wreath of roses over the front.

Second composed of green velvet and black lace.

Morning cap of lace trimmed with bows of cerise ribbon, and ornamented with a white rose on the left side.

Evening cap of black lace and purple satin ribbon.

DESCRIPTION OF MODEL.

The model given this month is of a new style of sleeve, the upper part is tight, to which is attached the deep piece; it is put on in two deep plaits on each side forming fluted plaits. The inequality of the model will immediately show the size and position of each flute.







THE ORIGIN OF JEALOUSY.

[From "Tait's Magazine."]

THE following Moslem account of the origin of jealousy is so characteristic of Eastern tradition that we cannot forbear transcribing it, tracing, as it most unjustly does, this as well as other sins to the first of woman-kind:—

When Adam and Eve were in Paradise, they were for some time a most happy couple. Adam was in the habit of going to heaven to pray. The devil, who had studied the female mind, and knew its weak points, thought that the introduction of jealousy might be a good foundation whereon to build much mischief. So he went to Eve, and after propitiating her by well-timed flattery, he inquired after Adam. Eve replied by informing him where her husband was gone. At this the devil smiled incredulously, but said nothing; and even when our first mother pressed him to tell her the meaning of his smile refused to answer for a time, feigning that he would not hurt her feelings or injure the reputation of his friend. This conduct was only additional evidence of his profound acquaintance with the weaknesses of the female heart, for by so acting he wrought strongly on her curiosity as well as her suspicions, till at last, having worked her up to a state of mind capable of receiving any lies he might choose to tell her, he informed her, with every appearance of sorrow, that Adam was deceiving her and paying his addresses to another lady. At this Eve laughed scornfully, saying, "How can this be, for I know that there is no woman created except myself?" The devil again smiled, with an expression of pity. "Alas! poor thing," said he, "if I show you another woman will that undeceive you?" She assented, and he showed her a mirror! Eve was of course completely deceived, though she thought herself undeceived.

THE CROATS.

[From "Rural and Historical Gleanings."]

THE mountaineers of Croatia have lofty statures, dark complexions, fiery eyes, long plaited hair, and black bushy beards. The women are tall, but too robust and masculine, both in appearance and bearing, to be called beautiful. The principal part of their dress is a long linen gown, of ample proportions, drawn in at the waist with a girdle, and embroidered at every seam. From their shoulders hangs a short cloth mantle, and on the head they wear a cap of a flat or pointed form, over which they throw a black veil. The neck they adorn with rows of buttons, and in their girdle, like the men, they carry pistols and knives. Among their many strange customs, the most peculiar is the mode of marking their married or single state by the colour of their stockings; the maidens wearing white, the married women red, and the widows blue.

Alike in the low countries as in the mountains the women's chief attire is a loose linen gown, fastened with a leather girdle round the waist, and falling in a thousand folds below the knees. The upper part of this garment

forms a very novel sort of larder; the owner, in default of pockets, stowing in it a variety of eatables, such as cakes, bacon, sausages, fruit, &c., with which, on leaving their dwellings, they invariably provide themselves, in order to regale the friends whom they may chance to meet. A broad flat cap, or red kerchief, worn in the Turkish fashion as a turban, forms their usual head-gear; the neck and girdle they deck with gold or copper coins and buttons, and the fingers with as many rings of silver or zinc as they can conveniently squeeze on to them. They are extremely fond of painting their faces; their cosmetics, which they begin to use as early as fourteen, are a preparation of vegetable matter.

The music of the Croats is the bagpipe; and their national dance, *Kolo*, is simply turning round in a large circle, which is joined by all persons present, who, in order to keep their places, take hold of each other's girdles. The performers wheel round, or move quickly backwards and forwards, keeping time with the music, and singing or rather howling one of their national melodies; the rings and coins hanging from their garments chinking, as they move, like so many spurs.

Another of their peculiar customs is that of going to the cemeteries on Easter Monday, attended by their priests, where, for an hour or more, they pray for the souls of the departed. Many bring the wardrobe of a deceased relative with them, and, whilst laying the garments one by one on the grave, exclaim amidst tears and lamentations: "Oh, why did you leave us so soon? your clothes are still good; they would have lasted you for many years!" This singular act of piety over, they close the day, according to the usual custom, with feasting; and on the very grave-mounds where a few moments before they prayed and wept, they now display the contents of the *Truba*, eating, drinking, and making merry.

A farmer's dwelling, when first constructed, contains but a large hall, to which, whenever a member of the family marries, a small hut is annexed, consisting of a single room, which is fitted up as a sleeping apartment. The dwellings are built of logs or raw bricks, and covered with the dry bark of the lime-tree. It is no rare occurrence to find from ten to twelve families of fifty or sixty members united in a house of this description, which looks not very unlike an enormous beehive. The chief of such a community is the *Gospodar*, or master, who is elected for life to that dignity by the male members. His patriarchal sway is unhesitatingly obeyed, and, in case of need, even supported by the authorities. The *Gospodar* has the uncontrolled management of the extensive husbandry; he provides for the necessities of his people, and dispenses the labour between the men; whilst the wife's office is to guide the internal affairs, and to superintend the females in their various occupations. At the close of every year the *Gospodar* makes up his accounts in the simplest way possible; that is to say, from a notched stick; the men receiving the surplus in equal proportions, and the females their share in presents of dresses or finery.

Although the great hall—the centre of these Croatian beehives—is properly the dwelling-room of the *Gospodar*, yet it is likewise, at certain times, at the disposal of the community at large, who in summer take their meals in it; and in winter, when compelled by the intense cold to seek shelter within doors, old and young congregate round the enormous stove, well supplied with mighty

logs, and listen, when the day's work is over, to tales of witches and ghosts, in which Slavonian imagination delights. On cold nights the married people transfer their beds from their unheated rooms into the great hall, where they are placed in a row along the walls; the younger and unmarried members accommodating themselves in the kitchen, stables and barns.

Scarcely acquainted even from hearsay with the refinements of civilised life, the Croats are extremely simple in their habits, and have but few wants, and these they contrive to reduce to a still narrower compass to suit their naturally idle inclinations. Notwithstanding the salubrity of the climate and the riches of the soil, they and their houses not unfrequently look as if suffering from a seven years' famine. The furniture of their rooms is scanty and of a rude kind; the great hall containing but a large earthenware oven, a long table, several benches, and a collection of gaudy pictures of saints hung upon the walls. In the bedroom there is nothing save a bedstead and a weaving-loom. The kitchen is still more destitute of conveniences. There you find scarcely any utensils but a large iron kettle suspended over the fire, which is kindled on the ground; and so far do they carry their indolence, that, instead of chopping up their wood, they push the entire trunk of a tree through the kitchen-door on to the fire, and whilst one end is burning away, the other is still in the yard. The spacious chimneys are the best provided part of the house; for there, during the whole year, hangs a good supply of pork, bacon, and sausages for smoking; forming an inexhaustible and almost the sole stock of provisions of a Croatian peasant.

A RUSSIAN RAILWAY CARRIAGE.

The carriage allotted for my special use was about ten feet square; it was furnished with two sofas and chairs, a small card-table, and two side tables. On the sofas I could have reclined at full length, a convenience very desirable, and generally denied us on English railways; the sofas and chairs had air-cushions, and were very comfortable. I looked into several first and second class carriages, and they all appeared nicely fitted up, although not like the one assigned to me.—*Lieut. Royer's "Prisoners in Russia."*

SONG.

[By Alfred Tennyson.]

It is the miller's daughter,
And she is grown so dear, so dear,
That I would be the jewel
That trembles in her ear;
For hid in ringlets day and night,
I'd touch her neck so warm and white.
And I would be the girdle
About her dainty dainty waist,
And her heart would beat against me,
In sorrow and in rest;
And I should know if it beat right,
I'd clasp it round so close and tight.
And I would be the necklace,
And all day long to fall and rise
Upon her balmy bosom,
With her laughter or her sighs.
And I would be so light, so light,
I scarce should be unclasp'd at night.

NEW BOOKS.

A Boy's Adventures in the Wilds of Australia; or, Herbert's Note Book. By William Howitt. Arthur Hall, Virtue & Co. 1854.

THE number of those who have friends and connexions in Australia increases rapidly day by day; and a book which describes graphically and amusingly the kind of life which awaits the adventurers cannot but be interesting to those who remain behind. Such a book is William Howitt's. From the first page to the last it abounds in stirring incident and adventure; and there are few readers, we think, who, having commenced it, will be content with anything short of an entire perusal. The author's descriptive powers are well known, and have secured him a large circle of admirers; but it would perhaps be difficult to select from his works more striking examples than are to be found in these "Adventures;" and the strangeness of the creatures described gives to the scene the additional charm of novelty. Here is a touch of the national music:

"The laughing jackass, called the settler's clock, from his exactness in bursting forth with his peal of merriment at the dawning day, raised a loud cachinnation over their heads as they rode on; a score of warbling crows woke up and tried again their melodious voices, of which neither themselves nor the hearer is ever tired. A thousand smaller birds took up their incessant chorus, which, though each uttered only some short and ever repeated note, were so many and so different from the great number of performers, that they produced a very lively and delightful concert. Some of them, such as the thrush, which chirps, 'O teok, teok, O tuce,' sent forth tones so rich, that even the nightingale could not rival them in melody, sometimes so varied as to resemble the song of our English thrush; and others, though not so musical, were full of the lustiness and delight of life, and gave a charm to the woods, that grows as it becomes more and more familiar. There were hundreds of small birds along the creek, crying, 'Egypt! Egypt!' as if that were their native country, and soon their voices were so mingled with the pipings, twicklings, and whirrings of wood-crickets, grass-hoppers, and cicadas, that the whole air was vibrating with this multiplicity of life and song."

Travellers are proverbial for seeing strange sights; but we think even our author must have opened his eyes on witnessing such instances of determined pugnacity as the following:

"Mr. Beams cut a bull-dog ant in two to kill it, as it was coming into the tent, and immediately the head turned and attacked the body, and the body the head. The head seized the body with its mandibles, and the body kept stinging away at the head. The fight went on for half an hour without any appearance of weariness. I had often seen the same thing before. Instead of dying as it ought to do in such circumstances, this strange creature sets to and fights with itself for hours, if some of the other ants do not come and carry it away, whether to eat or bury I cannot tell. The flies, however, ate this when we crushed it to put an end to its self-combat."

Our Camp in Turkey, and the Way to it. By Mrs. Young. Bentley. 1854.

THIS is a most agreeably-written narrative of a journey from Malta to Turkey, and a residence there of some months in the camp of the allied armies; and its light and sparkling pages contrast strongly with the after his-

tory of the same camp contained in the letters from the brave men before Sebastopol.

The authoress enters with spirit into the excitement of the scene; but notwithstanding that she is half a soldier by association, and perhaps also by liking, the reader may yet perceive that in her woman's heart she looks somewhat doubtfully on war and its accompaniments. A little incident which occurred before her departure is gracefully related:—

"A crowd were scattered about the rocky hillocks at Florian, watching and wishing well to the noble ship. Among them was a pretty young Englishwoman, a soldier's wife, with two little smiling rosy children at her foot, gathering daisies.

"Get up, children," said the mother, "and kiss your hands to father."

"I don't want to, mother," said the elder, intent on its little pastime.

"Oh, you naughty child!" answered the woman, snatching it in her arms, and hurrying to the wall, under which the ship lay; 'you'll likely never see him again.'

"I turned away,—the truth was so sorrowful, so full of pathos. How few of the brave hearts now beating with hopes of glory on the deck of that fine ship would ever feel again the loving pressure of wife or child! But such is war! 'Tis well it has its bands and colours, flags and music, to hide the tears in manly eyes, and drown the sobs of woman's voice; or, despite huzzaing crowds, it would be but on the whole, perhaps, an unpopular institution."

The lady certainly deserves a commission for the courage with which she met the inevitable privations and annoyances of a life in the camp. Here is a description of her "drawing-room and sleeping-apartment":—

"The reader, if seated in a well-appointed English room, with the usual complement of upholsterer's luxuries around, may reasonably wonder how people exist in bell tents on Turkish hills, and live to come home, moreover, and find fault with them. I shall be charmed, from the results of my own experience, to satisfy any such curiosity. At Boulchar, I had the immense luxury of two tents,—a drawing-room and sleeping-apartment; both had mats and blankets slung over the side on which the sun struck during the day, but neither possessed the elegant addition of a carpet, nor even a Smyrna rug. Centipedes abounded with us; and as one was generally found under the cover of the Dutch cheese at dinner, we thought the less shelter we provided for them the better. The drawing-room furniture consisted of an inverted six-dozen chest, having sundry large rat-holes in its sides which both permitted circulation of air and afforded pleasant glimpses of scenery, as admitted through the open doorway; moreover, the lidless top being turned on one side, a charming pantry was secured, in which we kept our ration mutton and bread, with the Dutch cheese, and a little basket containing eggs, onions, and lemons, pleasantly rolling together, which, with some canteen sugar, wherein pipeclay frequently predominated, and the tin service, constituted the 'luxuries of the East.' For sofas we had a pair of wicker baskets covered with skins, of which the parchment portion was distressingly visible; and for *bergère* a Maltese manufactured camp-stool, which either turned over or broke down whenever any one sat upon it.

"The sleeping-room was much more elaborately fitted. In addition to camp-beds, was a smaller inverted chest as a toilet-table, three boxes, and a gutta-percha basin and jug,—odd little things that writhed about into all sorts of shapes as soon as warm water was put into them. Then round the tent-pole were tied curiously-shaped twigs, the cuttings from strong trees. These served for hooks, and on them, in addition to the looking-glass, we suspended various useful articles—sponge-bags, riding-whips, foraging-caps, and so on. The glass did tolerably well on a very still morning, but was

hardly satisfactory under a high wind; for, as the pole vibrated, one's face was perpetually represented at all sorts of angles. 'And for your dinner?' inquires the reader. Our kitchen was erected modestly in the rear; the 'range' consisted of three stones placed under an embankment of mud in the open air; and as our wood was green, the blue smoke curled up from it in the most graceful manner. Our cook was a private of the regiment, and a very bad cook he was,—anything but a '*cordon bleu*;' as to our bill of fare, that never varied;—a bit of lamb in a little water, with salt, rice, and an onion, boiled under the influence of green-wood smoke, and eaten with half-baked bread composed of wheat and earth. This was produced in the tin saucepan, wherein it had been prepared, and was then served on tin plates by means of a cracked teacup."

WHAT MRS. SMITH SAID.—"Saint Agatha!—not been out of the city this summer?" "No!—Mr. Jones said he couldn't afford it." "My dear innocent Abigail! Mr. Jones smokes his forty-nine cigars a day as usual, don't he?" "Yes." "Well, he rides on horseback every morning?" "Yes." "Well, he plays billiards, and takes his sherry and hock, and all that sort o' thing down town, don't he?" "Yes." "Well, put that and that together! Just so Mr. Smith told me—'couldn't afford it.' I didn't dispute the point. It was too much trouble. I smiled just as sweetly at him as if I didn't know it was all a humbug. But I very quietly went to my boudoir, and despatched a note to that jewel of a doctor, —, saying that I should be taken violently ill about the time Mr. Smith came home to dinner, and shouldn't probably recover till after a trip to Saratoga, or Niagara, or some of those quiet places. Well, he is as keen as a briar; and when Mr. Smith sent for him, he came in and found me in a state of foreordained exhaustion, in the hands of my maid Libby. He felt my pulse, looked wise and oracular, and said I 'must have instant change of air.' Of course I objected; declared I never could bear to be moved; was quite entirely run down, &c. Doctor said 'he wouldn't be answerable for the consequences;' and finally, to oblige Mr. Smith, I gave in. Understand? Nothing like a little diplomacy. Always use the check-rein, my dear, if you want to start Jones off in a new direction. Men are a little contrary that's all. They'd be perfect treasures, every mother's son of them, if it wasn't for that!"—*Fern Leaves*.

THE POOR LABOURER.—I will show you a man worn, spent; the bony outline of a human thing, with toil and want cut, as with an iron tool, upon him; a man, to whom the common pleasures of this, our mortal heritage, are as unknown as the joys of Paradise. This man toils and starves, and starves and toils, even as the markets vary. Well, he keeps a heart sound as the oak in his bosom. In the sanctuary of his soul he bestows the kiss of peace upon a grudging world; he compels the homage of respect, and champions himself against the hardness of fortune. In his wretched homestead he is throned in the majesty of his affections. His suffering, patient, loving, wife—his pale-faced ill-looking children—are his queen and subjects. He is a king in heart, subduing and ruling the iron hours; unseen spirits of love and goodness anoint him; and as surely as the kingdom of God is more than a fairy tale, as surely do God's angels sing that poor man's jubilee.—*Jerrold*.

PATCHWORK.

— A visitor to the diggings in Australia was shocked at hearing an Irishman in a tent refuse to turn out until he had "finished ating his mate."

— Marry not without means, for so shouldst thou tempt Providence; but wait not for more than enough, for marriage is the duty of most men. Greivous indeed must be the burthen that shall outweigh innocence and health; and a well-assorted marriage hath not many cares.

— A lecturer on education says, Were singing more generally taught in our village schools, how agreeable might be the results in the course of a few years. What could be more delightful than to hear the ploughman at his daily toil, or the mechanic at his labour, make the air vocal with melodies as the Venetian gondolier has done for centuries.

— Few things of any value are either quickly or easily acquired. The gourd which sprung up in a night withered in a night; but the oak, which takes more than half a century to arrive at perfection, lasts for centuries afterwards.

— It is related in the Earl of Carlisle's recently-published "Diary," that some ladies of his party visited a splendid hareem on the banks of the Bosphorus, belonging to the widowed daughter-in-law of Mehemet Ali of Egypt, partook of a "regular dinner," while beautifully-attired dancing girls performed before them, drank coffee from cups studded with diamonds, and had to smoke pipes continually.

— The warriors of Abyssinnia, like those of more civilized nations, are tremendous dandies, plaiting their hair with much pains about once a fortnight, and refreshing the head at intervals with a plentiful anointment of fresh butter.

— It is not good for us to have all that we value of worldly material things in the form of money. It is the most vulgar form in which value can be invested. Not only books, pictures, and all beautiful things are better; but even jewels and trinkets are sometimes to be preferred to mere hard money.

— The satisfied mutual love, which of two makes one flesh, and which in riper years becomes more and more a vital necessity of existence, receiving as much as it gives, is a rest, and stay, and blessing, beyond any other which earth can afford.

— Mrs. Jameson, in her "Common Place Book," thus distinguishes a gentleman of her acquaintance:—"If he had committed a murder every morning, and a highway robbery every night,—if he had killed his father and eaten him with any possible sauce, he could not be more intolerable, more detestable than he is."

The merry nightingale,
That crowds and hurries and precipitates
With thick fast warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chaunt, and disburden his full soul
Of all its music.

THEATRES, &c.

JULLIEN'S CONCERTS, COVENT GARDEN.—The Beethoven Festival on Tuesday, the 16th, was a decided success, and, notwithstanding the unfavourable state of the weather, attracted a large audience. The performances of Madame Pleyel and Herr Ernst commanded the greatest attention; and Miss Dolby sang the air assigned to her in her best style.

PRINCESS'S.—The play of *Louis XI*, by M. Casimer Delavigne, continues to draw full houses to this favourite little theatre. The plot is slight, and the interest of the piece is made to depend, perhaps unwisely for its permanent success, on the principal character. At present, however, this weight is most ably and efficiently sustained by Mr. Charles Kean, whose performance, with the doubtful exception of being at times a trifle too natural, is most effective. The getting up is excellent, and the piece will no doubt have a considerable run.

ST. MARTIN'S HALL.—The new oratorio of *The Nativity*, by Mrs. Mounsey, whose name as a composer is familiar to pianoforte players, has made a most favourable impression on the public, and will materially increase the reputation she already enjoys. Mr. Hullah has announced the engagement of Mr. and Mrs. Sims Reeves, who are to appear in Mendelssohn's oratorio of *St. Paul* on the 28th inst.

EXETER HALL.—Monday, Feb. 5, Miss Fanny Kemble will read Shakespeare's *Midsummer Night's Dream*, accompanied by the whole of Mendelssohn's music. Friday, Feb. 9, Haydn's *Creation*, Miss Birch, Mr. Sims Reeves, and Mr. Weiss.

POLYTECHNIC INSTITUTION.—Feb. 1, 8, 12, 15, 22, Miss Glyn's Shakespearian Readings.

PANOPTICON, LEICESTER SQUARE.—Aladdin and the Wonderful Lamp, with organ accompaniments, the story related by Mr. L. Buckingham.

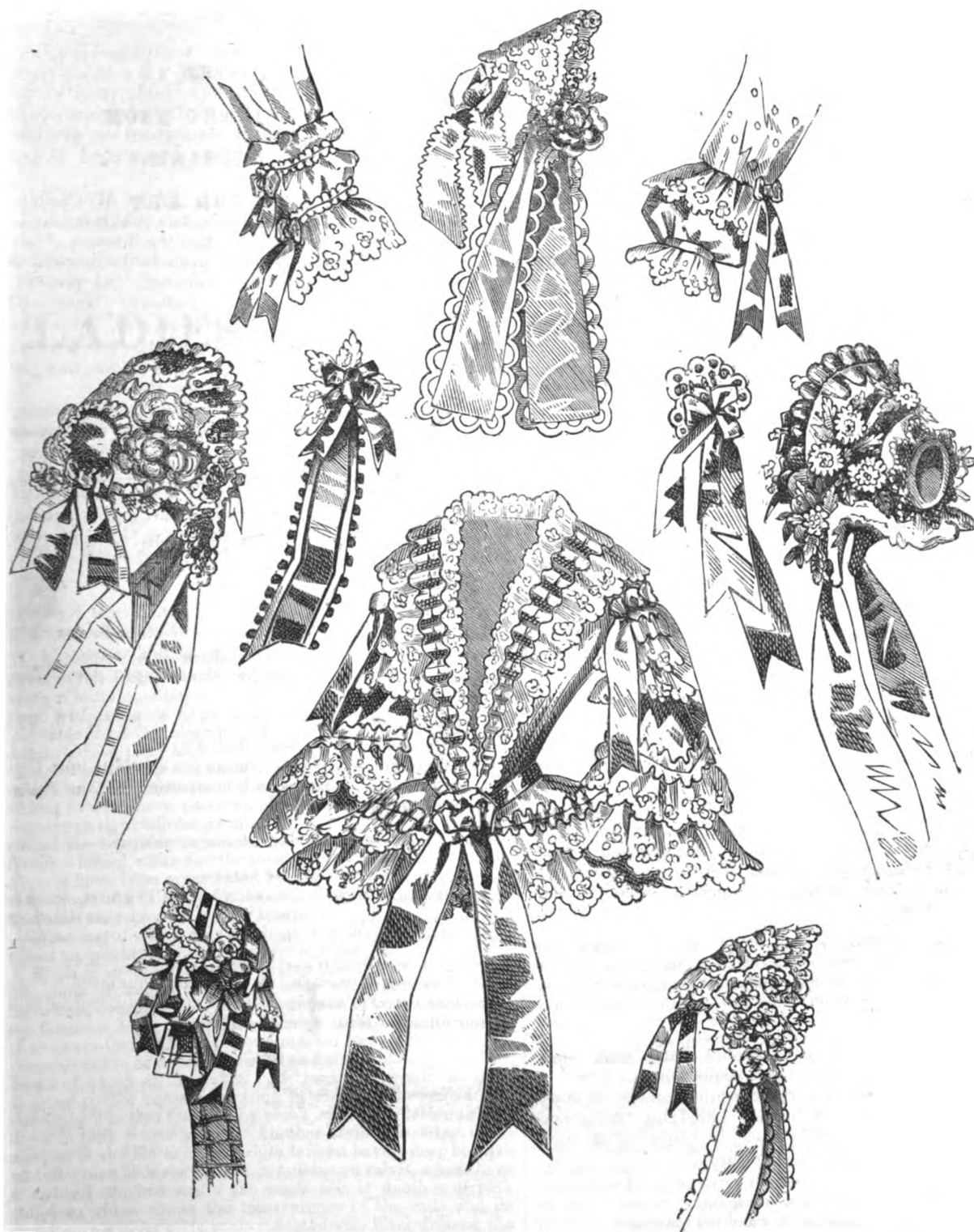
PATRONIZING.

Mr. Barnum (the exhibitor of Tom Thumb), in his autobiography, says of Albert Smith:—"At this time my friend was an author, dramatist, and dentist, but subsequently he was exalted to the dignity of a 'showman,' and I am most happy to learn that he has accumulated a fortune from the exhibition of the panorama illustrating his extraordinary ascent of Mont Blanc."

EXTREMES MEET.

We learn from William Howitt's very interesting "Adventures in Australia" that the natives of that happy land have a quiet aristocratic demeanour, and rarely express surprise at anything new or wonderful, but talk in a quiet self-possessed manner, and speak of other tribes of their fellow countrymen as "wild black fellows." They never laugh loudly; but when very much amused, show their admiration by making a clucking noise with their tongues. Really it needs but to substitute a murmured "brava" and a subdued clapping for the "clucking noise," and we have these long-heeled native aristocrats qualified at once for the genteel society.

PLATE V.



LONDON AND PARIS

Fashions for March, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 291.

MARCH, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

February 24th, 1855.

CHEER AMIN,

HIGH bodies are so much in favour now that they are worn even in full dress, ornamented from the throat to the waist by rows of buttons, either of diamonds, pearls, or any fancy jewelry, with bracelets to correspond, which are rendered indispensable from the sleeves being mostly of the open pagoda form. With these high bodies collars are necessarily worn; those of guipure of silk made in very deep vandykes are most suitable. The trimmings of these dresses are often of stamped velvet in wreaths or patterns. Those of white velvet are very elegant on light taffetas, forming tablier (apron) on the skirt and round the basquine or jacket, which terminates with chenille fringe—mixed white and the colour of the dress. Black velvet dresses have been ornamented by bands of feather trimming, three rows of graduated widths encircling the skirt; the jacket and sleeves, edged by feather bands.

Wreaths of black velvet foliage are used with excellent effect on coloured dresses of moire antique.

Plush is so fashionable this season that it is used on almost all kinds of toilettes, even on some which formerly would have been considered inconsistent dresses, of tarlatane, covered by flounces, each edged by a narrow band of white plush; the square-formed body was ornamented by a ceinture bretelle (braces) made of tarlatane, fullered and edged at each side by a band of plush at the waist, both back and front, the ends floating to the knees, increasing in width and rounded off; the body was also finished by plush round the neck; similar style in pink is also pretty. Another style possessing much novelty is double skirts of white taffetas having deep borders of tulle, on which are designs in taffetas on velvet, which have a rich effect; and under the white silk is another of pink taffetas, which shows the transparency of the tulle and its designs; a similar style is also adopted with black dresses, the under ones being of green, violet, or amber. Black is always so much worn that many novelties are introduced to add to the elegance of the toilette; some dresses are covered by flounces, embroidered in colours.

In order to relieve the uniformity of flounces they are now

much ornamented by galons, velvet embroidery, or lace; frequently each flounce is covered by a second and by several smaller ones, which may be placed diagonally, or in seven or eight rows laid on, forming a deep feston. These are all of the same material as the dress, or festonné, or fringed, or sometimes they are of lace.

The mixed flounces, as we have before mentioned, are also worn, as of taffetas edged with velvet, and a lace one above, or rather on it.

The style of ornaments termed chatelaines are much in favour for ball dresses, composed of flowers, and decorate both body and skirt; lace is also often added, composed of bands made either of black or white adapted to the purpose. The lace bands encircle the quilles or chatelaines of velvet, so much in fashion as ornaments for dresses of rich materials. The same style of trimming is adapted to the body and basques, and the sleeves forming triple pagodas are edged by bands of velvet and fullings of black or white lace.

Dresses of spotted tulle are very pretty for young ladies, made either with double skirts or flounces, the under dress being white or coloured; they are ornamented by ruches of tulle or ribbon, or merely a ribbon passed through the hem; the bodies with braces of wide ribbon. Other ball dresses are of grenadine tulle or organdy, with double skirts, embroidered round the bottom in several rows of festons in white silk; the upper skirt being raised at the side by a nœud of cerise velvet, and smaller ones on the shoulder, confine the draperies of the body and sleeves: but great variety is seen in ball dresses—some open at the sides, others en tablier (apron front). Dresses bouillonnés, flounced, double or even triple skirts, tunics, &c.—every taste may be gratified.

Vestes of black velvet, embroidered all over in silk, with stars, trimmed with lace, are very pretty, worn with a coloured skirt having three flounces, on each of which are three bands of black velvet, and small filet of bugles on each side. Vestes are also made of Terry velvet; some in light colours have a deep fringe of marabouts, shaded to match, headed by an embroidery of white bugles, closing with a row of pearl buttons, and worn with skirts of tarlatane, with flounces, which are bordered by a band of ribbon the colour of the veste.

Bretelles (braces) continue much in favour, and will, no doubt, be much used during the coming season, particularly by young ladies, whose simplicity of toilette may be rendered at once elegant and graceful; and numerous are the styles in

which these bretelles are made—sometimes of a fulling of tarlatane, edged by a white feather trimming; others are of velvet or ribbon, the end floating to the knees.

The newest sleeves for dresses of light texture, as grenadine crape, &c., are of triple falls, or very wide Turkish sleeve, edged with lace, and looped up by a brooch.

The present demand for high bodies, even in dress, occasions much attention to the collars, which are of a very rich description—some so large as to resemble small pelerines, and others with lengthened vandykes in front, forming lappet, confined by a brooch; for evening dress, they are made of silk guipure, which, worn over velvet, has a rich effect.

Plush frisé is much used on walking dresses of taffetas with three flounces, which are edged by deep bands of it; the mantelet corresponds, and terminates with a broad lace in black or dark colours: this style is much approved en negligé. Many promenade dresses are entirely of black velvet, robe and Talma alike, the skirt very full and long behind, falling in rich folds. The Talma, or round cloak, is trimmed with rich chenille fringes, guipure or lace headed by a band, plush or feather trimming; the more elegant ones are embroidered in twisted silk.

Talmas, burnous, all manteaux of the circular form, are those preferred this season; the difference mostly consisting in the manner of arranging the folds so as to produce the effect of sleeves. Sometimes sleeves are introduced; others are with openings for the passage of the arm. Velvet is the favourite material, embroidered and trimmed with lace. The manteau mousquetaire is one of the latest novelties: it is rather tight, showing the figure, without being so tight as to encase it, but is only suitable for tall, slight figures. The Tweed is another form of Spring manteau, which buttons as a redingote, and may be made in any coloured velvet, ornamented with guipure or bugles.

With respect to bonnets we must wait a little longer for novelties, when we hope to announce much improvement in the form; some of the newest are ornamented on the crown with noeuds, having an end passing under the bavolet, the fronts advancing a little more on the forehead in a point, and three little plumes of feathers at the edge. Black velvet bonnets are worn with coloured trimmings; but great preparations are making for the coming Spring in the straw bonnet magazines. The great beauty now attained in that department is extraordinary, and unites elegance, lightness, and beauty.

Many bonnets are of black velvet, but with feathers, flowers, or trimmings; of colour deep blue greens, shaded or violet. The voilettes of lace or tulle, worked with bugles, frequently accompany these negligé bonnets.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of moire, with jacket body. Pardessus of iron grey taffetas, with deep pelerine and collar trimmed with stamped velvet. Capote of pink Terry velvet and satin.

Child's Dress.—Frock of cachemire, with jacket of the same trimmed with ribbon ruches. Capote of green satin.

Carriage Dress.—Robe of taffetas; the skirt covered with flounces edged by bands of swansdown; the jacket and triple bell sleeves similarly ornamented, with under body fastening up the centre with double row of buttons. Capote of Terry velvet and ribbon.

Carriage Dress.—Robe of striped brocaded silk, high body with basques; veste of black velvet, trimmed with black lace, headed by a bouillon. Bonnet of pink satin and velvet with feathers.

Promenade Dress.—Robe of moire, with flounces in van-

dykes, edged by a ribbon ruche; high body with basques to correspond. Manteau of cinnamon cachemire cloth trimmed with two rows of very wide fringe. Bonnet of deep blue velvet, with open edge, on which is a wreath of flowers, and the crown is encircled by a wreath formed of the tips of feathers.

PLATE II.

Carriage Dress.—Robe of reps; the skirt is ornamented by biais of moire; the jacket body corresponds. Mantelet of black velvet, trimmed with lace, headed by a ribbon ruche and embroidery. Capote of velvet and satin, ornamented with white lace.

Evening Dress.—Robe of tarlatane, with double skirt; the under one is ornamented by bouillons interspersed with noeuds of ribbon; the upper one is looped up to form deep festons, edged with a bouillon; pointed body, with bretelles and noeuds. The hair in bandeaux, with flowers.

Walking Dress.—Robe of popeline, with high body and bands of peluche frisé crossing the body en bretelle; the skirt is covered with flounces, which as well as the basque and sleeves are bordered by bands of plush. Bonnet of fancy straw and taffetas.

Dinner Dress.—Robe of moire, with open body and basques, ornamented by small ribbon ruches; the sleeves of triple bells edged with ruches. Chemisette of guipure; sleeves and cap to match.

Walking Dress.—Robe of taffetas, with flounces edged by velvet ribbon; high body with basques. Manteau Talma, with armholes. Bonnet of marron silk and velvet.

PLATE III.

Carriage Dress.—Robe of taffetas, with flounces edged by stamped velvet. Pardessus of velvet, trimmed with a deep fringe. Capote of taffetas and velvet.

Promenade Dress.—Robe of reps, with flounces trimmed with several rows of narrow velvet, and edged by a bouillon; jacket of velvet. Mantelet shawl of taffetas, trimmed with lace. Bonnet of white Terry velvet, with feathers.

Promenade Dress.—Robe of popeline, trimmed with velvet. Manteau of taffetas, edged with velvet in a scollop and black lace. Bonnet of Terry velvet, with scolloped edge of ribbon ruche and flowers at each side.

Promenade Dress.—Robe of moire; pardessus of black velvet, with large sleeves trimmed all round by a band of fancy feather trimming. Capote of satin and lace.

Carriage Dress.—Robe of taffetas, with jacket body, and the skirt covered by flounces, edged by rosaces of velvet encircled by a small ruche; the same, in diminished style, on the body and sleeves. Capote of Terry velvet and satin.

MOURNING PLATE.

Dinner Dress.—Robe of Areophane crape, with double skirt in tucks; jacket of black velvet ornamented with lace; sleeves and collar of embroidered muslin. Head-dress of velvet and marabout feathers.

Walking Dress.—Robe of embroidered cachemire, with flounces and high body. Manteau of cloth, trimmed with three narrow rows of plush and fringe. Capote of white Terry velvet and satin noeuds.

Carriage Dress.—Robe of iron grey taffetas, with flounces and jacket body. Manteau of richly embroidered velvet, trimmed with fringe. Bonnet of black Terry velvet, with feathers.

Dinner Dress.—Skirt of black glacé silk, with three deep flounces, ornamented by alternate rows of narrow velvet and fringe. High body of black velvet, with basques trimmed with black lace; sleeves and collar of silk guipure. Head-dress of lace.



Fashions for LONDON AND PARIS: March 1855.



Costumes for the Winter and Spring





Promenade Dress.—Robe of black glacé silk, with flounces ornamented by stamped velvet; the jacket body to correspond. Manteau with sleeves of black velvet, trimmed with lace and fringe. Capote of glacé silk and chenille, with clouds of ribbon edged with velvet.

PLATE V.

White muslin jacket trimmed with lace and violet coloured ribbon, and fastened at the waist with a rosette and long sash.

Bonnet of grey satin, with ruches of quilled ribbon, and trimmed with a fall of black lace round the edge, and a bunch of feathers on each side.

Second ditto, made of rose-coloured satin, trimmed with white flowers and black velvet bands.

First cap, of white blond, with long ribbon ends edged with gold gimp. A large flower is placed on one side, and a bow behind.

Second cap, composed of lace and green ribbon, and a pink flower and leaves.

Third cap, of blond and primroses, and trimmed with narrow purple velvet.

White sleeves of muslin and lace, with bows and ends of narrow satin ribbon.

First bow for the hair, of scarlet ribbon and pointed blond.

Second one, of blue satin and Maltese lace.

DESCRIPTION OF MODEL.

THE present Model is of a low body for full dress, pointed at the waist, both before and behind, and of a square form on the bust, finished round the top with a row of lace; to guard against the possibility of error as to the arrangement of the pieces, the front is marked with one pin-hole, the back with two; the other pieces will be easily recognised as side-pieces; the short sleeve adapted for this style of body is a tight under one, and short bell sleeve over it.

THE RUSSIANS AT HOME.

["The Englishwoman in Russia."]

"OWN correspondents" and pictorial illustrations have made us tolerably familiar with the external aspect of Russia military; but for a knowledge of Russia domestic—of that inner life in which is shown the real character of a nation—we must turn elsewhere, and among the more recent sources of information on the subject is a volume by a lady (known to the public only as an "Englishwoman") who resided among them, and familiarly mixed with all classes, for a period of ten years. Her opinion of the Russian female intellect is a very low one. By her account there is really no conversation in Russia, unless the ridiculous compliments and inanities of a drawing-room be dignified as such; the ladies generally discuss the price and quality of their acquaintances' dress.

"Where did you get that charming mantle?"

"From France."

"O, indeed; ah! now I see it could only be made in Paris."

"How much did you give an arshcen for your dress?" &c.

Such are the efforts of the Russian ladies' ideas. The remainder of the evening is made up of flirting, eating bonbons, and jouant aux petits jeux for the unmarried. As for the married, they sit down to cards

and play the coquette with some friend near, or make remarks on the personal appearance of their acquaintances:—

"I saw Madame Vasiliwitch yesterday—how old she is looking!"

"It is your turn to deal, madame."

"How much the princess paints! she puts on so much white! I think an old lady *ought* to rouge, but really she uses too much."

"You have made a miss-deal."

"Madame Beck is separated from her husband; she is going to sue for a divorce."

"Well, it is lucky she and her husband are Germans, for if he had been a Russian she would never get it."

"How old is she?"

"O, she must be forty at the least."

Such is a sample of the conversation at a soirée; nor are the subjects on which the gentlemen converse one whit more intellectual.

In order to show the state of moral feeling, I will narrate a little incident that occurred one evening at the house of a lady of very high rank: a Madame —, the wife of a governor of a large province, was present; and Prince T—koi, who had been ordered to join his regiment, had come to take leave of his friends: to my astonishment, Madame — burst into a violent flood of tears, and "refused to be comforted," when she bid him adieu. On my inquiring why she was so affected, the prince being no relation of hers, I was informed that, "poor thing! she was so deeply in love with him that she was unable maitriser son émotion." I ventured to remark that it was rather disagreeable to her husband that she should make so public a display of her preference for another. For my pains I was told I had no heart, and that, like all the English, I was quite destitute of feeling. I *do* believe that not a lady was there present who did not regard her as quite a martyr of sensibility.

A common cause of Russian poverty is the propensity for gambling, which ruins many. One day an old gentleman called on Madame P—ska, a lady with whom I was well acquainted in St. Petersburg; he came to borrow a few roubles, which she kindly gave him. On his leaving the room I begged to know what had thus reduced him.

"Ah poor man," said my friend, "think how unfortunate he has been; he once possessed fourteen thousand slaves, and he lost them all at cards."

I said I was sorry that a man of his years should have rendered himself miserable by such a vice.

"How old do you think him?" asked my friend.

"Oh sixty at the least."

"Sixty!" answered she, "he is past eighty, only he wears a wig, paints his eyebrows, and rouge to make himself look younger."

Wretched old man! he died soon after I saw him, on his return from a card-party; he was found lifeless on his bed, and did not leave a single rouble to defray the expenses of his interment.

An amusing anecdote is told by a French lady. One of her countrywomen was engaged as dressing-maid to a lady of rank in Russia: one day, while combing out her mistress's long back hair, she hurt her head; the lady turned round and gave her a slap on the face. The Frenchwoman, who had hold of her

hair, which she was on the point of tying, so that it was all gathered together in her hand, grasped it tightly, and then inflicted a sound correction on the lady's ears with the hair-brush. Perhaps it may be thought that she was immediately punished by being taken to the police, or at the least summarily dismissed from the household. Far from it; the maid knew the character of the Russians well, and also what she was about: she was perfectly aware that her mistress would not dare to expose her, on account of the disgrace to herself; for it would be an indelible one for a noble lady to have been beaten, and especially by a menial: she therefore not only took the whole quietly, but presented the Frenchwoman with thirty silver roubles and a new gown, to buy her silence; she was ever after treated with much consideration, and at the time the anecdote was related was still in the same situation.

THE LADIES' COLLEGE.

I PROMISED, dear Fanny, to warn you
If ever my love took a turn;
Well, that moment is come, and I scorn you—
The cause of my fickleness learn.
Have you heard of the feminine college?
No illiterate ladies for me!
Just fancy the glory, the knowledge
Of a woman who takes her degree.
Greek, Latin, French, Hebrew, and German,
She's a damsel of exquisite parts,
She will pen you an ode or a sermon,
In short she's a *Spinster of Arts*!
S. A. on a card they now figure,
What an air, what a fashion has she!
Only think of the talent, the vigour,
Of a woman who takes her degree!
Theology, history, science,
From all fountains of learning she'll quaff,
She will wear a proud look of defiance,
And walk like a moral giraffe.
Now, a boarding-school miss who would try for?
What is simple Miss S. or Miss B.?
No, this is the woman to sigh for,
When once she has got her degree.
There's a chance then for you yet, sweet Fanny,
Matriculate, don't lose a day!
I should like your love better than any,
The moment you are an S. A.
Of your common-place nymphs I am weary,
A duchess were nothing to me,
I'll turn up my nose at a Peri,
Unless she has got a degree!

THE ROMANCE OF ART.

In the studio of Gibson, (the American sculptor) at Rome, is a young American lady of independent fortune and great talent, enthusiastically devoted to the arts, who left her native country when almost a child to place herself near him whose works she so much admired. On her first arrival the artist refused to have anything to do with the romantic creature; but at last her importunities overcame him, and she is now regularly established in his studio, happy as a queen, her bright eyes beaming with content under her jaunty little working cap, creating around her forms and faces of real classical beauty.

PATCHWORK.

—In Japan a young lady acknowledges her acceptance of a lover's addresses by plucking out her eyebrows; and an amorous swain expresses his passion by hanging up a little branch of a certain shrub at his mistress's door.

—The separation of friends by death is less terrible than the divorce of two hearts that have loved, but have ceased to sympathise, while memory is still recalling what they once were to each other.

—There is a difference between the emotions of a lover and those of a husband; the lover sighs, and the husband groans.

—Those who are formed to win general admiration are seldom calculated to bestow individual happiness.

—A German writer says "Sooner than marry a woman of fifty, I'd take two at five and twenty."

—The bread of life is love; the salt of life, work; the sweetness of life, poesy.

—It is no longer the fashion to be in debt. The greatest lady in the land sets an example, in this respect, that it would be happy indeed if all her subjects imitated. At fixed and short intervals all her Majesty's accounts are invariably paid, and it is said that the surest mode of incurring her displeasure is to omit sending in the bill at the proper date.

—The anemone, in classic lore, arose from the blood of Adonis, while Venus was weeping for his loss.

—"Love one human being purely and warmly," says Jean Paul; "love one human being purely and warmly, and you will love all. The heart in this heaven, like the wandering sun, sees nothing, from the dew-drop to the ocean, but a mirror, which it warms and fills."

What we most prize in woman
Is her affection, not her intellect.
The intellect is finite; but the affections
Are infinite, and cannot be exhausted.

The Governess: a Repertory of Female Education. No. III. Darton & Co., Holborn Hill.

We believe there is no class of the community of more importance than governesses. As women, they, in common with the rest of their sex, deserve the utmost respect and attention; as mothers, actual or possible, they become doubly interesting; but as the teachers and trainers of mothers—of those to whom we look for our future generation of workers, heroes, and statesmen—they assume an importance which it is impossible to exaggerate. On their exertions, on their moral integrity, depend in a great degree not only the happiness of individuals, but ultimately the welfare of the state itself.

Holding these opinions, we welcome most heartily a periodical which promises not only to assist in promoting the great cause of female education, but also to assert the high and honourable position of female educators. It carries internal evidence of being conducted by persons practically acquainted with the difficulties which beset

the teacher, and, apart from its general literary excellence, recommends itself to governesses as a centre of communication—a common ground on which may be discussed and compared those principles and those experiences which more particularly pertain to their vocation.

The three numbers already published consist of original articles on congenial subjects, professional hints, a copious and instructive correspondence, reviews of books, notices of educational institutions, systems, &c., from which we select at random :

LOVE.

"The more the image of the Creator is reflected in man, the more man will love. A decidedly bad man is incapable of loving. Well has a French author exclaimed, 'Ah, if Satan were able to love he would cease to be wicked.' Wickedness is inconsistent with love. No one who truly loves what is worthy of being loved can be devoid of good moral principle. Love enters the prison's noisome dungeon; it braves the boisterous billows, and is unshaken amidst restless roaring waves; it nobly befriends the forsaken, the victim of misfortune, of malignity, persecution, or shame; in short, love is the soul of every earthly joy—the soother of every earthly sorrow."

WOMAN'S MISSION.

"Woman has a more important, a holier mission than that of pandering to the pleasures and catering for the comforts of man; she was designed by God as man's help, not as his drudge nor as his plaything. Now in what does man require more help than in the development of the faculties of his offspring? All admit that woman was designed by God to be a help meet for man, but the construction commonly put on the words of the proposition is, that a woman is to be an assistant to her husband. Woman, whether married or single, whatever her social relationships, is a help meet for man."

FANCY NEEDLEWORK.

"For embroidery and braid-work it is always better to buy the designs worked on the material than to work them yourself; for as of late years apparatus has been invented for printing these designs, they are done with an accuracy and a neatness with which no amateur can hope to vie.

"But the choice of a pattern, and the mode of working it, are worthy of all attention. Some patterns are more effective with far less work than others. Always choose good muslins, whether of a close or a soft texture, for nothing can be more mortifying than to expend a good deal of time on work which will not bear more than one or two washings.

"All the over-cast or button-hole stitch that is done should be considerably raised, in order to make it look well; and in the simple sewing over of many parts of Broderie Anglaise a thread should be held in, which gives firmness to the edges, and prevents them from being so easily torn."

ENGLISH MUSICIANS IN PARIS.

THE following pleasing recognition of English musical talent appears in a recent number of the official journal of the French empire, *Le Moniteur*:—"The Brothers Binfield gave last Wednesday a very interesting *matinée musicale* in their Salon de la Rue Fontaine Molière. They had not the assistance of any other artist, for, young as they are, they supplied every requisite themselves. The concert commenced with a pastoral rondo—'The Village Revel'—composed for the piano and harp

by Messrs. W. R. and Henry Binfield. To this succeeded a charming solo on the harp movement, on a cavatina from 'Semiramide,' composed and played by Henry Binfield, who has the most graceful and delicate touch upon the Royal David's instrument. Then Auguste, a child not higher than my boot, played with his eldest brother the andantino and rondo of a very pretty sonata. This child plays Alexander's organ with so much confidence, that one would say he was a pupil of Lefebure or Miolan; he plays equally well upon the concertina, an instrument made so famous by Regondi, and which Mdle. Isabelle Dulcken has caused to be so much admired in Paris. Let us not forget a delicious nocturne for the harp, called 'Les Clochettes,' and which Mr. Henry Binfield played most charmingly." The Binfield family are intimately known in London, and throughout the provinces, for their high musical attainments, and the repute they enjoy in Paris add much to their well-earned celebrity.

A WORD ON THE USE OF MONEY.

If England be pre-eminently the country of large properties, the spot which contains the greatest proportion of very wealthy men, not less is she the land of difficulties for industrious men of small means, who possess the ambition, and court the opportunity, to improve their condition.

This is, in fact, the place where, more than anywhere else in the world, obstacles arise on all sides, to hinder the wishes of persons who, with restricted incomes, feel the necessity of increasing their means of living. Nowhere else does the proprietor of small capital experience so many baffling impediments in his endeavours to employ it to the best advantage—that is, to extract from its use and investment the largest possible amount of profit.

The difficulties or impediments alluded to arise from several causes. Some of them are closely connected with our currency, mercantile, and partnership laws. A law which restricts the legitimate circulation to an easily exhaustible stock of gold, gives a practical monopoly of the narrowed channels of enterprise to the owners of large concentrated masses of capital. It gives the great capitalist a vast additional power and advantage, independent of those which properly belong to him in virtue of his riches. A law which declares that whoever invests money in a commercial enterprise, on condition of sharing the profits or losses of the same, shall be liable to the loss—not only of the amount of his investment—but to that of every shilling's worth of property he owns on earth, acts in great measure to the exclusion of persons of moderate incomes, who may be willing to invest a portion of their property on a fair prospect of ultimate success, but are deterred by the alternative of utter beggary held out to them by the interpretation put by our judges on the Act of Parliament.

These, and various kindred influences, amongst which old habits and prejudices are prominent, tend to narrow the area of productive enterprise in England, and to keep thousands of persons in a state of chronic poverty, who,

in an altered state of things, might be living in comparative affluence. The condition of an elderly maiden lady, half-famishing on the pittance accruing from the investment of a few hundreds in consols, and endeavouring to keep up the externals of gentility on an income of perhaps twenty or thirty pounds per annum, is in some respects more pitiable than that of the street beggar, who to his poverty has not superadded the bitter necessity of concealing it. The situation of the retired officer, endeavouring to rear and educate a family on the interest of a thousand or two in the funds,* and unable to obtain more than the precarious three per cent. allowed by Government, is still more embarrassing. But the classes are innumerable, whose members pass lives of pinched penury in consequence of the obstacles interposed by law and habit against associative enterprise. A leading journal has observed that no human spectacle is more pitiable than that of an aged clerk, or upper servant or small tradesman, endeavouring, at the turn of life, to obtain a better rate of interest for his savings than that allowed by the Savings Bank, or Government Office. Too often such persons, in natural anxiety to break through the bonds of obstruction, and to obtain, by the investment of their little capital, the means of subsistence, plunge headlong into some of the thousands of wild foreign and domestic speculations, the history of which may be traced in the lot of many an inmate of the lunatic asylum and the workhouse.

Several years have elapsed since our attention was first called to the plans and proceedings of the Bank of Deposit, in connection with the National Assurance and Investment Association—an institution founded with the object, amongst others, of applying a remedy to the evil above alluded to, by obtaining for investors of large and small sums of money the highest reward, in the shape of money-interest on investments, which the state of the money-market from time to time, and the exercise of all the resources of vigilance, experience, and influence in the use of the funds entrusted to it, could secure. The object proposed was a novel one—all-important, and infinitely beneficial in the event of success. But it was, at the same time, an experiment. The principles on which it proceeded had not received any signal practical illustration; and it was, we confess, with no little anxiety that we watched its earlier operations. Time wore on. By degrees we heard of men of the highest rank, character, and standing, joining the Institution one after the other, and then exerting themselves energetically to prevail on their acquaintances to come forward, and seek the same advantages which they themselves had derived from connection with it. Looking closer into its proceedings, we found that the promoters had, indeed, gone far to solve the great problem of combining safety with lucrativeness in the use of money, and of enabling the very rich and the comparatively poor, the deeply versed in business and those totally ignorant of everything relating to business matters, to place themselves on the same footing so far as regarded the care of their interests,

* Precarious in more than one sense, inasmuch as the purchaser has to take the risk of a heavy loss in the event of being obliged to sell out. Thus, a person who bought into consols a year or two back would, in the event of the war continuing, have to sustain a loss, on selling out in a twelvemonth hence, amounting probably to a maximum of twenty per cent.

and to secure, for cash investments, the greatest return obtainable by sagacity, vigilance, and unlimited command of resources.

The Legislature appears to have adopted the same views, for we find that this Institution has recently obtained, from a Government notoriously hostile to granting Charters or Acts of Parliament to companies, a special act in its favour, consolidating and confirming its peculiar powers and privileges, at once stamping them with the sanction of Government.

The effect of the system is manifested in the fact, that for upwards of ten years the directors have paid to depositors of large and small sums—to the depositors of a few pounds equally with him who invested thousands—a rate of interest which has never been under five per cent. per annum. This result has been effected in the least as well as in the most favourable seasons—in years when money was a drug, alike as when it was at a high premium. Amongst the circumstances which have enabled the management to attain an object fraught with such mighty benefit to all who participate in it, may be mentioned the impregnable safe nature of the securities in which they invest the funds entrusted to them, the large extra profit obtained on every transaction, by making the issue of a life policy stringently conditional on the grant of an advance, and the invaluable fulcrum for profitable operations afforded by widely extended and influential connections, by the virtually unlimited funds at the disposal of the office, and the tact and readiness, in discerning eligible opportunities, which long experience imparts.

The effect is exemplified in an almost unprecedented degree of success, and in the support which daily pours in from the thousands who are alive to the difference made by seventy-five per cent. more or less in the interest on money. It is a healthy sign of the times that there is no longer any necessity for that deplorable spectacle of victims to insufficient income, or to eagerness to increase such incomes, which the *Times* and other journals have so feelingly alluded to. It does really appear to us, that the example so successfully set by the National Assurance and its Bank of Deposit deserves the serious attention of philanthropists, legislators, and statesmen. A great and long-sought desideratum—that of securing to prudential economy the highest possible reward—appears to have been attained by the institution in question; and persons desirous of promoting the progress of social and general improvement amongst the whole community might employ their time not uselessly in disseminating a knowledge of its principles, its practice, and its results. It is the first occasion on which the interests of large capitalists, and of capitalists of the very smallest calibre, have been rendered perfectly harmonious, and introduced to the same treatment, the same privileges and benefits; and it seems indisputable that the splendid prosperity of the office is one of the causes, as it is certainly one of the evidences, of improvement in the relations between class and class. It has done much to mitigate the evils of the anomalies which disgrace our mercantile code; and society owes a debt of gratitude to the numerous eminent men who, by actively identifying themselves with the Association, have, whilst consulting their own interest, helped to promote that of the community at large.

PLATE V.



LONDON AND PARIS

Fashions for April, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 292.

APRIL, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
March 27th, 1855.

CHERE AMIE,

THE wide stripes which have been worn lately are likely to be continued in the spring materials, both for visiting and evening dresses; the latter, in light colours, having a wreath broché on one of the satin stripes, and made with double skirts, raised at the side by bouquets of velvet flowers continued as small wreaths up to the waist, the bodies draped and confined in the centre and on the shoulders by bouquets of flowers. Pretty dresses for slight mourning are made of white crape, the flounces trimmed with narrow black velvet, and braces of black velvet on the body; others, pearl gray silk, are embroidered with white bugles. A very novel toilette was composed entirely of taffetas, ribbon, and insertions of black lace, both edges of which being in vandykes is laid flat on the ribbon, which is quite plain, and worn over a satin skirt of a paler shade, but same colour as the ribbon. The body is *en gerbe*, with fullness confined at the shoulders by a cameo, and raising the small draped sleeves.

Cherry colour has been the favourite colour for evening dresses lately, in crape, tulle, or gauze de Chambéry, a material much in favour this winter, uniting the lightness of tulle, but less liable to lose its freshness. Dresses of taffetas have also been worn of cerise colour with triple skirts, each ornamented by a bouillon of tulle of the same colour, interspersed with small rosettes of *nœuds* of white satin above the bouillon; the flounce was covered by one of lace.

Dresses of plain tulle with double skirts are entirely covered by bouillons, those on the under skirt terminating where the second commences; the body ornamented by bouillons in the bretelle form *en cœur* before and behind; numerous little bouquets formed of three transparent gold leaves were sprinkled all over this dress. Moire is worn by young ladies now for evening dress of light colours, and the trimmings are quite confined to the bodies; the skirts are sometimes double. These toilettes are mostly reserved for very crowded assemblies.

Taffetas has become a very fashionable material, and forms at this moment the foundation of all toilettes; the dresses

now making of taffetas are very numerous, as well as bonnets. Among the dresses the most simple are with three skirts with wide hem, pink, white, or blue raised at the sides by a *nœud* or bunch of flowers; the bodies in drapery. The dresses of grenadine have the flounces edged by ruches, fringe, or a series of narrow blonds. A great novelty has appeared in a tulle dress with triple skirts, the seams of which are all left open, and edged by narrow cordons of flowers.

The simple toilettes for evening réunions are of taffetas, pale blue, pink, or white, with double skirts or triple flounces festonnées, or trimmed with bouillons of tulle the same colour as the dress; others of plain tulle have merely a hem raised at the sides by *nœuds* of ribbon. Many dresses of crape have the flounces edged by fringes of marabout; gauzes are with triple skirts, on each of which are three or four ribbon ruches; others in the same style have satin ribbons put on flat at intervals, diminishing gradually to the top, the upper one being raised up at the sides by *nœuds* from the ceinture, united by a plait of ribbon.

The bretelles or braces will meet with much encouragement this season for evening dress, not only by youthful ladies to add elegance to their light and simple toilettes, but dresses of more rich materials also admit of this addition in another style. A dress of moire was ornamented by two ends of black lace, scarf attached to the shoulder by a few flowers of velvet, and descending as bretelles to the waist, where they crossed under an ornament of precious stones, and separating, drooped down each side of the skirt to the flounce, which was a very deep one.

For indoor wear taffetas skirts, with corsages of different forms, are fashionable, some with large round collars, under which is a wide taffetas ribbon forming braces before and behind; in front is a *nœud* with long ends, and two smaller *nœuds* trim the small embroidered muslin frills, revers, and sleeves à la duchesse are of embroidered muslin; and insertions are also worn, the revers descending to the waist.

Several new materials are appearing of woollen manufacture; they are generally used for dresses with basque, and no trimming on the skirt, the basques being ornamented by ribbon fluted or in ruches, or galons of pluche or velvet.

Some collars for morning wear are made of insertions of valenciennes and work in horizontal lines, some terminating in pointed festons encircled with lace, others are square, bordered by an insertion of embroidery all round the collar, with valenciennes fulled on at the edge; under sleeves are worn

less open, and for morning wear they mostly close with an embroidered wristband; they form full bouffants encircled with valenciennes. A new style is with double revers laid one on the other.

The mantelets this season will be worn small, off the shoulders, and trimmed with rich laces. The circular form continues in favour; it is a kind of round pelerine trimmed with a frill fluted or gathered. A new mantelet is composed of two wide frills, which cover the form or foundation, and are ornamented by taffetas, ribbon brodé, gauze ribbon or moire antique, and fringe of marabout. Another kind is with wide biais replacing the frill, composed of two biais of taffetas and one of velvet between, and collar formed of biais. Scarfs are also made of insertions of guipure and bands of velvet, with rich fringe all around.

The coiffures for evening toilettes are very much in the Grecian style; flowers and pearls intermix with advantage. Velvet feathers and ribbon are much in favour for head dresses.

Spring is the season for paille de riz and lilac flowers. They may be blended in many various and pretty ways with bands of straw, and frills of ribbon fluted, or gaufered crin, white and black worked in chenille.

Bonnets of beaver coloured crape are ornamented with bunches of grapes made of crape.

Though the bonnets are not larger, they are of a very pretty form, encircling the face, but less spread, more oval than round; the materials of taffetas or satin are frequently put on plain, and covered by a spotted tulle, either black or white, and ornamented with flowers or feathers, which are sometimes sprinkled with bugles, and the interior with pompons of lace and flowers. Bonnets of taffetas and crape are ornamented by a lace lappet tying on the top of the bonnet. Ornaments of lace, velvet, or flowers are all much used on the capotes of taffetas; some are with two feathers, matching in colour, descending the sides and covering the bavolet; three rouleaux edge the capote, terminating on one side under a nœud of velvet, and on the other under a nœud formed by a blond lappet.

The fancy straws consist rather of bands, insertions, and ribbon frills, which are variously arranged, and preferred to the plain straws.

Gaufered straw with mohair and black velvet compose pretty bonnets; the calotte or crown often of crape, and crêves of crape round the edge.

Taffetas, so much used this winter, is also fashionable for the prettiest bonnets, and is mixed with velvet, lace, flowers, or nœuds. Very pretty capotes of pale blue or pink are ornamented by two feathers of the same colour, descending the sides and returning back over the bavolet, which they almost entirely cover; they are united at the top of the front by a nœud of velvet; the brim has three rouleaux of velvet, between which is a delicate wreath of blond leaves; the same inside the front, terminating on one side; a nœud of velvet and a nœud of blond on the other. The same style looks well with green taffetas, black velvet and black feathers. Dress bonnets are so small and transparent as to resemble coiffures; many are of crape, with two small feathers in small bunches at each side, or a long spiral one terminating on the bavolet; at the commencement of the feather, which is at the side, is a nœud of ribbon or blond falling low on the shoulders. A pretty bonnet of violet satin was covered with a black spotted tulle, and had two small feathers, violet shaded with black; inside were bunches of violets in velvet, and a small black spotted tulle veil attached to the edge, and a violet wreath embroidered round. A bonnet of white crape was ornamented with liseries of marron velvet and tulle ruches on white and blue tulips, with leaves of marron velvet outside and half-blown tulips on one side, with nœud of velvet opposite in the interior.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of taffetas à disposition; the skirt is covered with flounces; the body full, and sleeves with frills. Mantelet of rose-coloured taffetas, trimmed with black lace and scroll of velvet ribbon. Bonnet of white lace, with fanchon crown of ribbon, ornamented by marabout feathers.

Promenade Dress.—Robe of moire antique, with one deep flounce edged by a biais of black velvet, and narrow fringe round the edge, which is vandyked; a corresponding trimming heads the flounce; high body with basques and bretelles similarly trimmed; sleeves formed of frills. Capote of apricot-coloured taffetas, with flat crown ornamented by ruches of ribbon and flowers.

Promenade Dress.—Robe of green taffetas, with jacket trimmed with numerous rows of narrow frills; the sleeves are entirely covered by them, and the skirt is ornamented en tablier by graduated rows of frills. Capote of pink silk and ribbon, with feathers.

Child's Dress.—Frock of pink popeline, ornamented by several rows of velvet trimmings; jacket body, open in front. Capote of pink silk and marabouts. Manteau of embroidered muslin.

Carriage Dress.—Robe of steel taffetas, with double flounces of black lace and taffetas; vandyked jacket body with plastron and buttons; sleeves of frills corresponding to the flounces. Capote of taffetas and straw.

PLATE II.

Carriage Dress.—Robe of taffetas; the skirt is covered by flounces, edged with narrow fringe and nœuds, and ends at the sides; tight high body and sleeves of three bells to the elbows, with embroidered under-ones; vandyked collar, with ends. Bonnet of white lace and pink ribbon.

Public Déjeuner Dress.—Robe of broché taffetas à disposition, with three deep flounces, and jacket body with frills. Capote of paille taffetas, with lace lappet ornamenting the brim in coques. Mantelet of green velvet, with revers trimmed with handsome black lace, and heading of a narrower lace, the same width as that round the revers.

Promenade Dress.—Robe of amethyst-coloured popeline; tight high body, with basques and revers ornamented with stamped velvet. Capote of fancy straw and ribbon.

Walking Dress.—Robe of striped moire, with jacket body. Talma of black silk, trimmed with three rows of ribbon plissé and deep fringe. Capote of paille de riz and taffetas.

Walking Dress.—Robe of droguet, with flounces edged by a biais of striped silk; high body, with basques similarly trimmed. Pardessus of taffetas, with sleeves trimmed with black lace, headed by a design braided with velvet ribbon. Capote of pink silk, trimmed with flowers and black lace.

PLATE III.

Walking Dress.—Robe of taffetas in large checks, with high body and pagoda sleeves. Capote of pink silk, with two rows of white lace falling back, and small bunch of flowers at the side. Mantelet of violet silk, with deep frill of the same, headed by a velvet ribbon in feston.

Ball Dress.—Robe of pink taffetas, with triple skirts of white lace over; pointed body, with drapery and bouquets of flowers. Coiffure of flowers and velvet.

Carriage Dress.—Robe of moire, with plain skirt and jacket ornamented by ruches. Sleeves of three bells, scoloped and edged with ruches. Bonnet of white lace.

Dinner Dress.—Robe of taffetas à disposition; the three flounces cover the skirt; jacket body, with revers and frills; pagoda sleeves, with frills from the elbow. Coiffure of lace and velvet.



Fashions for LONDON AND PARIS. April 1855.







Walking Dress.—Robe of popeline; the body is high, with black lace forming revers; the sleeves in bouillons, and two rows of black lace; the skirt ornamented en tablier by black lace and stamped velvet. Bonnet of fancy straw and ribbon.

PLATE IV.

Dinner Dress.—Robe of taffetas; the body is open and forms jacket, united by bands of velvet; vandykes of velvet edge; the body and bottom of double sleeve also border the six graduated flounces, which are put on almost plain; guimpe and sleeves of muslin and insertion. Bonnet of crin and ribbon, with velvet flowers.

Carriage Dress.—Robe of broché silk, with high body and basques. Mantelet of embroidered muslin, trimmed with frillings of the same. Bonnet of paille de riz and silk in bouillons.

Promenade Dress.—Robe of popeline, with jacket trimmed with plissés of ribbon in double row on the body; triple open sleeves edged with plissé, and rows of similar trimming ascend the skirt en tablier. Capote of crape and lace.

Promenade Dress.—Robe of striped moire, with high body; small mantelet, much off the shoulders, trimmed with fringe and band of velvet above. Capote of satin and crape, with feathers.

Carriage Dress.—Robe of embroidered taffetas; the skirt is covered by three deep flounces; high body, with plastron and very deep basque or jacket, and double sleeves a disposition, or embroidered to correspond. Capote of crape, with wreath of flowers edging the front.

PLATE V.

Pelerine composed of wide pink satin ribbon, edged with black vandyked velvet; it has a bow of narrower ribbon over each shoulder, and is fastened at the waist with a rosette.

First bonnet, of white satin and Terry velvet, with a fall of deep lace round the front; the cap inside is made of white blond, with a feather on one side and a bow of pink ribbon and two flowers on the other.

Second bonnet, composed of lavender-coloured gros de Naples, with broad ribbon with a black edge, and trimmed round the front with black lace.

Third bonnet, of green satin and crape of the same colour. Cap inside of lace, and bunches of violets.

Dress cap, of vandyked blond, and broad lilac ribbon, with anemone blossoms on each side.

Second cap, of lace, with two ends behind of blue ribbon, with stripes of a darker colour across it; trimmed across the crown with rows of velvet leaves, and at the sides with white flowers.

Evening cap, of blond, trimmed with white satin ribbon and primroses.

Morning ditto, of muslin and narrow pink ribbon.

First head-dress, of dark blue ribbon.

Second ditto, of black velvet.

White under-sleeves of embroidered muslin.

DESCRIPTION OF MODEL.

The pattern is of a short sleeve, termed Odalisque, composed of a small tight sleeve, with a trimming attached of which the larger piece is the model; the upper part forms a bouillon; the lower part a frill; a small ornament corresponding to the style of that used on the dress divides the bouillon from the frill, the width of which is indicated by the holes made along the paper; they give the proper line for forming the bouillon by gathering it to the size of the small sleeve, on which it is laid, the frill falling below.

BELL-THE-WOLF.

[Condensed from the German of Gerstacker.]

IN the sequestered valleys of that noble chain of mountains known as the Washitah range, the genuine North American backwoodsman is still to be found. Homely but upright, rough but hardy, he is as remarkable for the self-sacrificing generosity of his friendships as for the deadliness of his hatred.

One enemy the backwoodsman has to contend with, one that, in spite of rifle and trap, he has never yet been a match for—the cunning and merciless wolf. In vain the hunter brought all his skill to bear against the crafty thief; in vain, night after night, defying the assaults of gnats and mosquitoes, he lay in wait in the moonlight, stretched on the gnarled branches of some wide and leafy oak, beneath which he had placed a dainty bait.

Benjamin Holick, or Wolf's-Ben, as he was called, was a fine fellow to look at; he stood full six feet high, had a giant's breadth of shoulders and a brawny muscular arm, and, in the half-year since he had come out of Missouri to settle at Washitah, had killed no less than seventeen formidable wolves with his rifle; no wonder, then, that he had the reputation of being the most skilful marksmen in the district. With all this he was the most good-tempered, obliging friend that a man could make. A good word would win anything from him; he would give away his powder to the last charge, and the very last crust out of his wallet. Indeed, his kindly ways and handsome face had won him such favour among the womankind at the settlement as to reduce many of the youth to despair, and to secure for himself some ill-will and jealousy among them.

Benjamin Holick loved, as only one pure and true-hearted like himself can love; and his affections were fixed on the only daughter of Robert Sutton, a charming little girl, and the heiress of all her father's wealth; but that he, a poor adventurer with nothing in the world but his knife, his rifle, and his strong arm, should be accepted as the son-in-law of a man who had the largest possessions in all Washitah and Red River was not a very likely thing to happen.

Mabel's father, too, was reputed to be a covetous man; and Ben tried hard to devise some scheme for obtaining a little money, just to set him going, as it were. But it was in vain. The three dollars a head which the state allowed for the scalps of the wolves he destroyed still amounted to a mere trifle; and he was just beginning to despair when a plan was proposed for ridding the district of the wolves by which it was infested.

The plan was this: a wolf was to be caught, and taken alive, and then, after having a bell fastened round its neck, was to be set at liberty. He would naturally seek the society of his comrades, and they, affrighted at the unusual sound, would fly in wild confusion before him; but wherever they fled he would still follow, and, exasperated to find themselves still accompanied by the hated bell, they would be constrained at last to seek another hunting ground.

It was determined that this experiment should be tried, and that the reward to be given to the successful captor of a live wolf should be the unheard-of sum, in these woodland regions, of two hundred dollars!

Here was a stimulus to Benjamin. With two hundred dollars, could he not stock a little farm, and make a

beginning? And Mabel!—who knows if she would not be able to persuade her father, if once he saw the black rascal in chains at his heels? But no time was to be lost; for the reward had of course brought all the hunters of the neighbouring country into the field, and the woods already resounded with their preparations.

But a new trouble was in store for the lovers. About this time a so-called cousin of Mabel's father, a citizen in a blue coat with silver buttons, came to the mountains; and, as he had an uncle who was said to be the richest planter in Alabama, and he was his only heir, it was no wonder that Sutton received him in the most friendly manner, and placed his house and everything in it, not even excepting his daughter's hand, entirely at his disposal.

Mr. Metcalf appeared fully aware of the treasure thus thrown in his way; and, like a prudent man, strove by every means to ingratiate himself with the old man, flattering him in all his weaknesses, and in a very short time he persuaded him that he (Metcalf) was the best fellow, the boldest hunter, and the best rider that ever wore a hunter's coat.

Poor Mabel! she poured out her whole heart to her lover, confessed that she could not live without him, and declared herself a most miserable creature. And Benjamin, holding her hand in his, and gazing into the depths of her blue eyes, endeavoured to cheer her with assurances of success.

"But you will *not* catch the wolf," cried Mabel, interrupting him, and sobbing as she spoke; "the odious stranger knows all the tricks and snares they invent in the cities, and he will baffle you."

"Let not that trouble you, sweetheart," replied her lover proudly; "men may *invent* snares in the cities, but they must learn to *use* them in the forest. Only be true to me, my own Mabel, and I will yet win from your father a hearty assent." And taking a cheerful leave of the maiden, and impressing a kiss on her dewy eyelids, he shouldered his rifle, and walked with a firm step and a brave heart towards the forest.

The favourite resort of the wolves was an enclosure adjoining the homesteads, where the cattle were littered down at night; and here it was that Holick had set his snares.

However, nothing was to be done at night, and Ben, after kindling a fire and eating his simple supper, rolled himself in his blanket and slept soundly until roused by the first plaintive note of the whip-poor-will, when he started to his feet, and impatiently watched for the first streaks of light in the eastern sky.

Slowly, but at last—at last the light began to dawn, and Benjamin made the best of his way to the place where the trap had been laid. His heart beat with feverish anxiety, as with strained gaze he endeavoured to discover the spot. Could it be, or was he deceived by the quivering of the rising sun? The top of the snare was no longer to be seen. A few steps changed doubt to certainty; the snare had fallen, and a wolf must be at the bottom.

"Hurrah!" shouted Ben in ecstasy, as, plunging through a thicket of sassafras and spice-bushes, and looking to the bottom of the pit, he discovered a fine black-coated he-wolf. The creature showed his teeth and grinned savagely at the young hunter as he bent over the

trap; but Benjamin was too well pleased to regard with anything but satisfaction the prize which was to secure for him a life's happiness.

Hastening back to the village to procure assistance, he quickly spread the news of his success, and soon a party was on the road to the scene of action. Niggers with ropes and a strong bag, Sutton with gun and powder-flask, and Ben with the collar and bell, which ever and anon he shook merrily till its sharp clear sound went ringing through the forest. Metcalf, who, like himself, had been watching all night in the woods, was absent. Ben was, of course, the first to reach the spot. He leaped on to the trunk of a fallen tree, and, grasping the overhanging branch of a young beech, gazed into the depths of the hollow.

"Hey, Ben, what ails ye man?" cried the farmer impatiently, addressing Ben for the second time. "Are we in the wrong hollow?"

Benjamin Holick turned, but answered not a word; but, with a look of deathlike paleness, pointed to a confused heap of withered brushwood, in the midst of which the practised eye of the old man discerned the rough massive framework of a wolf-snare. It was empty.

Empty indeed; but how, and by whose assistance had the animal escaped? for assistance he must have had in escaping from the strong and heavy trap. Ben's suspicions instinctively pointed to Metcalf; but, on returning to the village, that gentleman's frank expressions of regret and ready offers of assistance in tracking the wolf disarmed them.

After this Holick got utterly dispirited, and avoided the hamlet entirely, shunning the presence of men, and living alone in the deep seclusion of the forest. Still one thought, one purpose, possessed him absolutely, and to this all his energies were bent—the capture of a live wolf.

In the meantime Metcalf, or the "city gentleman," as the young hunters called him, received a letter announcing the death of his uncle, who had left him heir to a large property, which would require his presence in Alabama. Upon this he quickened his wooing, and boldly proposed for the lovely Mabel, and, although unconditionally rejected by her, was accepted by the old man, who, pleased at the prospect of a wealthy son-in-law, encouraged him to "make up to her, and all would be right."

Hoping by a display of generosity to overcome the repugnance of Mabel, he proposed a fête in celebration of his good fortune, to which all the neighbours were invited; and the court-house, a large log-building, was prepared for the occasion. Beeswax candles, seats for the ladies, an old fiddler, and all the profusion of a rustic merry-making enlivened the interior of the old building, and promised complete success to the experiment.

The success was indeed perfect so far as the villagers were concerned; but she, for whose especial entrapment the festival was prepared, was quite insensible to its attractions. When evening arrived Mabel, of all present, alone was sad. The thought of her lover wandering alone in the woods filled her mind, and it was with difficulty she could be persuaded even to enter the dancing-room; no entreaties could prevail on her to join in the happy circle. A passive and silent spectator, she remained disconsolately in the seat she had taken on her entrance.

But Benjamin Holick was not wandering in the woods

as his poor betrothed believed. Although he declined to be present, he resolved to be near at hand to see, if possible, whether Mabel, his own Mabel, had indeed forsaken and forgotten him; for busy friends had brought him intelligence of what they called the "betrothing feast," and had expressed their opinion that no woman could resist the influence of so much money as Metcalf was reported to have become possessed of. Cautiously, therefore, and fearful of being discovered, he stole round the house, and, concealing himself behind a hickory-tree, managed to overhear sufficient to convince him that Mabel was still true.

"Not danced a step," said Ben, repeating the words he had just overheard; "then she is neither false nor faithless, and she has not forgotten poor Ben."

With this, he lifted his rifle from the bush in which he had deposited it, and, casting one look at the brilliantly-lighted court-house, took the path that led to the nearest ridge of the Washitah range. He could no longer endure the hamlet—least of all at night, and preferred sleeping by his watch-fire.

He soon selected a spot in a rocky hollow, and kindling his fire and wrapping himself in his bearskin, with a stone for his pillow, he lay deep in thought, as he gazed upwards to the stars that seemed to shed a friendly light upon him. An unwonted silence brooded over the forest—the very frogs croaked in whispers; the light tread of the opossum was distinctly heard, and further off—and Ben raised his head and listened—a wolf was howling his even-song in the hollow glen. He lay thus on the watch for about half-an-hour, the howl of the wolf coming nearer and nearer, and at last he heard a howl in reply from a ravine behind the spot where he had made his bivouac, and where he soon discovered that the whole pack were assembled.

Ben sprang to his feet, and felt for his rifle—the hunter's spirit kindling within him, and for awhile banishing all other thoughts. Aided by the full light of the moon, and sheltered by a tree which had been uprooted by the wind and now lay athwart the valley, he patiently awaited the approach of the wolf. He had not long to wait. As he stood listening with breathless attention for the slightest movement, he soon heard a quick but cautious tread resound among the withered leaves beneath a clump of trees near where he stood. Trip, trip—trip, trip, and the wolf made a halt. Again it advanced—another halt—it sniffed the air, and stepped into an open space, either suspicious of danger or scenting its prey.

The smile of triumph which already played across Ben's features gave place to an expression of painful anxiety as he reflected on the difficulty of taking a correct aim in the uncertain, quivering moonlight, and to miss—that was not to be thought of. However, he carefully raised his piece, and guiding his aim by one of the glittering stars that sparkled in the heavens, he pressed the trigger. The shot rang echoing through the forest, and Benjamin followed it with the speed of lightning. There lay, still and lifeless in the moonshine, the black carcass of a large and powerful wolf, with the usual heart-shaped white spot on the breast.

"The ball must have gone straight through his head," said Ben, softly, as he stooped to feel for the hole of his ball; "he has not even once stirred." He stroked the hair of the head backwards and forwards without finding

any mark whatever, and his hand, when held in the moonlight, was white and clean. "It was a wonderful shot, that," muttered the hunter; "but it matters not where the ball went in, as long as it hit the mark. Hallo," he exclaimed, hurriedly, as he perceived a movement in the animal, "is the rascal coming to life again?" and he watched with breathless eagerness the unmistakable signs of returning vitality. The wolf had been stunned, but not injured by the shot; and as Ben discovered this, he threw himself courageously upon the animal, who struggled wildly and vigorously in his grasp.

"Ho, ho, my man!" cried the hunter, laughing in proud exultation, as he dealt his blows lustily and with all the might of his iron fist upon the prostrate writhing body of the wolf. "Ha, ha! struggle away; you won't escape this time, unless you manage to slip out of your skin."

The creature strove with all his might to turn upon his captor and bite him. But Ben's grasp was as an iron bridle upon him; and, pressed by the great weight of his tall and athletic person, the astonished beast, fairly exhausted by the contest, lay at last perfectly still, and for the present attempted no farther resistance.

Ben's hunting-knife was in his belt; but to slay the animal were to slay his own best hopes. A live wolf, sound and unharmed, was unexpectedly in his power, held in his grasp for life or death; so, notwithstanding the great weight of the beast, he determined on carrying him on his shoulders to the village. He had carried many a stout buck for nothing but his flesh, and his limbs would not fail him now that they were strung by a higher hope.

His resolution taken, he renewed his grasp of the still-struggling wolf, and slowly and with difficulty regained his feet. His rifle he was obliged to leave behind, and his cap had fallen off; but this mattered not, and with teeth compressed, and with loftiest determination, he strode homewards, the wolf every instant renewing his efforts to escape.

The sounds of revelry were still issuing from the old court-house. Bowl after bowl of strong negus was emptied, and the notes of the old fiddler rang quicker and shriller as jigs and hornpipes followed in quick succession. Metcalf was beside himself with exulting hope: he would only speak of Mabel as his "sweet little bride." Twice he had embraced old Sutton as his dear father-in-law; and was whispering insipid compliments into Mabel's wearied ears, when on a sudden something smote heavily against the door. The guests turned towards the entrance in astonishment; but the only answer to the inquiry, "Who's there?" was a renewal of the pushing.

"Deuce take the rude fellow!" cried Metcalf; "but I will soon see who he may be," and hastily lifting the latch, he threw the door wide open. "Ha!" There met him a pair of staring, glaring eyes, just ready to start from their sockets, and a yawning gulf of jaw set with bristling fangs, from which depended a bleeding tongue—in a word, a wolf's head, such as the most horrible imaginings might paint it; and above it, and showing deadly pale in the light of the tapers, was the haggard countenance of Ben Holick.

"The wolf! the wolf!" cried Metcalf, after one hasty glance at the terrific pair. "The wolf!" and quickly making way for himself through the thronging guests,

he rushed to the window, put his hand on the sill, and vaulted out—and away.

"Merciful heaven!" exclaimed Mabel, as her eyes fell on the agonized and death-like countenance of her lover. "Merciful heaven! help, oh, help!"

"The bell, the bell!" were the only words that the exhausted hunter could get out. "Mabel, the bell! My arms fail me."

"Ha! the wolf's bell!" cried Mabel, suddenly, comprehending what had appeared to her like a frightful dream. "One moment, Ben—a few seconds only, and I am here with it." And rushing past him, she flew to her father's house, reached down the bell, and in another minute presented herself with it at the door of the court-house.

In the meantime the men had recovered their first surprise; and when Mabel appeared with the bell, the collar was quickly secured round the neck of the raging creature. But how was he to be let loose? for it was to be expected that in its present infuriated state it would use its recovered freedom rather for vengeance than for flight. Its struggles, too, became fiercer and more desperate with Ben's failing strength. The proposition to tie the animal with ropes, and, conveying it to the woods, leave it to make its escape, was rejected as hazardous; for in case the beast were injured, all the fatigue and risk of the exploit would have been in vain.

Suddenly Mabel, who had been standing agonized at the danger that menaced her lover, hurried forward and cried, "Take him to the garden, Ben, to the bend of the river; the bank has fallen, and if you throw him in there he must swim to the opposite shore."

"She's right," rejoined Sutton. And in a moment they were on their way to the spot; and soon the weary hunter stood at the edge of the cliff that overhung the mountain torrent, Mabel holding his arm to prevent his going too far and falling over.

"Now, Ben," she cried; "now let loose!"

"Thank God!" murmured Ben, as he opened his arms and let down his dark burden, and heard the splashing of the waters as they closed over the beast.

And now the men of the hamlet came in all directions, bringing lanterns; and by their light the black body of the wolf was soon discovered making its way through the foaming stream, groaning as it swam. But when he reached the land and shook himself, the bell was heard jingling loud and clear.

"Ha, ha!" shouted Ben at length, swinging his benumbed arms: "he has it this time. Now Mr. Metcalf may ape me if he will."

And where was Mr. Metcalf all this while? Heaven only knows: at least by no mortal eye was he ever seen in Washitah again. His effects were left behind—even his hat—and were never written for; and from tidings which subsequently arrived, it was evident that the letter declaring him heir to his uncle's property was a forgery, since that gentleman had been declared bankrupt some weeks previous to his nephew's visit to the village. The rich farmer's daughter was a tempting prize to a needy man, and Metcalf had not scrupled at any means in the endeavour to secure it.

It is now many years since these events took place, and Farmer Sutton sleeps in his narrow bed in the green-wood. Ben Holick has given up the hunter's precarious

life, and lives with his Mabel on the farm. Three boys and two girls have blessed their marriage, and they realize a measure of happiness and contentment which is hardly to be found save in the freedom of the backwoods. Their herds have increased and multiplied, for the belled wolf has scared all his companions from the neighbourhood; and on the spot where he caught the wolf alive Ben has built a cottage, and, in memory of that happy evening, named it Wolf's-bell.

BOUDOIR VERSES.

UPON A BOUDOIR SANSPAREIL.

BY LADY E-S-W.

EAST known, when virgin nuns, with pious bent,
Bore the full fragrance from the convent door,*
On Charity's sweet mission still intent,
And gave the blessed balm to grateful poor;
Entered the lowly cot, the home of care,
Meek-hearted pilgrims, from a holy fane,
With new-found charm to lay wild fever there,
And sooth with odorous balm the scorching pain—
A dew distilled by ROWLAND.—So applies
The charitable nun her gift divine,
Till cunning Love the honey-charm describes,
And, bee-like, rifles it for Beauty's shrine!
His quiver-feathers the dear nectar sip,
He sprinkles Laura's face with laughing eye;
Now each too-ruby spot hath left her lip,
Lo! from her cheek the summer-freckles fly;
The envious sun-specks, that have dared repose
On that fair neck and bosom, fade in flight;
And 'neath the pure transparent skin, there glows
A blushing tide, that longs to tinge its light.

Oh! now, in vain the angry wasp may sting,
The buzzing insect spend its rage in vain;
One milky drop the laughing girl shall fling,
Gone is the spot, and stifled is the pain.

If toilets are the altars of the fair,
Where Love declares the loveliest of-est pray:
Then Beauty, load them with thy incense rare,
ROWLAND'S KALYDOR sprinkle round like spray.]
The skin to robe in snow—the sting to smother,
And let the pretty priestess use no other.

* The allusion is to the first exportation of Rowland's Kalydor to France, where (until its fame reached the ears of the Court Beauties) it was used by the nuns of different convents for charitable purposes.

KEATING'S COUGH LOZENGES.—As many of our fair readers, from the nature of their sedentary occupation, from breathing impure air in workrooms, where the lungs have not full play and development, and by the neglect of out-door exercise, as well as by sudden exposure to cold by atmospheric changes, often require medical aid, we call the attention of such to KEATING'S COUGH LOZENGES, which have obtained the high patronage of the Courts of Europe, and are used by very many of the nobility. By their use gentle expectoration is promoted, and pulmonary irritation allayed without the combination of any opiate or other injurious anodyne. For females of the most delicate frame, and likewise for children, they may be safely administered; as they not only allay cough and nervous irritation, but sustain the constitution by promoting a healthy state of the digestive organs.—See Advertisement.

PLATE V.



LONDON AND PARIS
Fashions for May, 1855.



SPRING.

"Come, gentle Spring, ethereal mildness come!"

Is the invocation addressed by Nature's bard—the poet of the Seasons—to this most genial and welcome period of the year.

Owing to the important and influential changes now in progress, and the powerful sympathy maintained by the skin with the general habit and constitution of the human frame, cutaneous affections become more prevalent;—hence arises the necessity of preserving the skin in a pure and healthy state to insure the due performance of its important functions. When these, from accident or neglect, become impaired, obstruction of the insensible perspiration ensues, producing acrid and evil humours, which manifest their virulence in eruptions of the skin—the face, as being most exposed to "skyeey influences," suffering in the greatest degree. These results are in some cases dangerous, and in all painful, unsightly, and distressing. This simple illustration may suffice to direct the attention of Ladies to the means both of prevention and cure happily afforded by

ROWLANDS' KALYDOR,

An Eastern Botanical Discovery of unfailing efficacy in rendering

THE SKIN SOFT, CLEAR, AND FAIR,

BESTOWING A HEALTHY ROSEATE HUE ON THE COMPLEXION.

As a CREATOR and CONSERVATOR of a transparently fair skin, ROWLANDS' KALYDOR may be said to exert an almost magical power. BALMY, OMO-NIFEROUS, CREAMY, and perfectly free from all mineral admixture, it is distinguished for its extremely bland, purifying, and soothing effects upon the skin; while by its action on the pores and minute secretory vessels, it expels all impurities from the surface; allays every tendency to inflammation, and thus effectually dissipates all REDNESS, TAN, PIMPLES, SPOTS, FRECKLES, DISCOLORATIONS, and other unsightly Cutaneous Visitations. The radiant bloom it imparts to the CHEEK, the softness and delicacy which it induces on the HANDS and ARMS, its capability of soothing irritation, removing Cutaneous Defects, and all unsightly appearances, render it indispensable to every Toilet.

The constant and persevering use of this invaluable medicament preserves and invigorates those important functions of the Skin on which depend its purity and softness—the Hands and Arms assuming and retaining the radiant whiteness so much admired, and affording so unequivocal a mark of attention to the niceties of the Toilet and the graces of Personal Attraction!

It is invaluable as a renovating and refreshing Wash during the heat and dust of Summer, or Frost and Bleak Winds of Winter; and, in case of Sunburn, Stings of Insects, Chilblains, Chapped Skin, or Incidental Inflammation, its virtues have long and extensively been acknowledged.

From the sultry climes of India, and the drawing-rooms of Calcutta and Madras, to the frozen realms of the Czar and the salons of St. Petersburg and Moscow, this exotic preparation is perfectly innoxious, acting in all cases by promoting a healthy tone of the minute vessels, and is the most elegant as well as effective Toilet appendage hitherto submitted to universal patronage.

THE NURSERY.

One of the most important uses of this invaluable preparation is its peculiar adaptation for the use of Children and the purposes of the Nursery. As a WASH FOR INFANTS, it cannot be too strongly recommended; cooling, healing, and innoxious, it may be used by the most delicate lady or child with assurance of the most perfect safety and effect; it preserves and beautifies the young and tender skin, and ensures it from derangement by external causes.

LADIES who, while nursing, suffer pain from sore and inflamed nipples, will find an unfailing relief in the KALYDOR; and from its peculiar power to allay irritation and cool the mouth, it renders pleasing and painless that most delightful task imposed by maternal duty.

Price 4s. 6d. and 8s. 6d. per Bottle.

CAUTION.—The words "ROWLANDS' KALYDOR" are on the wrapper, and "A. ROWLAND & SONS, 20, HATTON GARDEN, LONDON," in red ink at foot.

The SUCCESSFUL RESULTS of the last HALF CENTURY have proved beyond question that

ROWLANDS' MACASSAR OIL

possesses peculiarly nourishing powers in the growth, restoration, and improvement of the Human Hair, and when every other specific has failed.

This celebrated Oil is now universally acknowledged to be the cheapest, and superior to all other preparations for the Hair. It prevents it from falling off or turning grey—strengthens weak hair—produces a thick and luxuriant growth—cleanses it from Scurf and Dandruff—and makes it beautifully soft, curly, and glossy.

It has obtained the patronage of Royalty, not only of our own Court, but those of the whole of Europe. From its exquisite purity and delicacy, it is admirably adapted for the hair of children, even of the most tenderness, and is in constant use in the nursery of Royalty, and by the families of the Nobility and Aristocracy. It is alike suited for either sex; and, whether employed to embellish the tresses of female beauty, or to add to the attractions of manly grace, will be found an indispensable auxiliary to the toilette both of ladies and gentlemen.—Price 3s. 6d. and 7s.; or Family Bottles (equal to four small) 10s. 6d.; and double that size, 21s.

CAUTION.—On the wrapper of each bottle are the words "ROWLANDS' MACASSAR OIL" in two lines, and "A. ROWLAND & SONS, 20, HATTON GARDEN, LONDON," in red ink at foot.

THE TEETH AND HEALTH.

A good set of TEETH ever insures favourable impressions, while their preservation is of the utmost importance to every individual, both as regards the general health by the proper mastication of food, and the consequent possession of pure and sweet breath. Among the various preparations offered for the purpose,

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE,

stands unrivalled in its capability of embellishing, purifying, and preserving the Teeth to the latest period of life. Prepared from Oriental Herbs, with unusual care, transmitted to this country at great expense, this unique compound will be found to eradicate all tartar and concretions, and impart a pearl-like whiteness to the enamelled surface, remove spots of incipient decay, render the Gums firm and red, fix the Teeth firmly in their sockets, and, from its aromatic influence, impart sweetness and purity to the Breath. It is important to observe, that when used early in life it effectually prevents all Aches in the Teeth and Gums, effaces Spots and Discoloration, eradicates Scurvy, and, in a word, soon realizes the chief attribute of Health and Beauty—A FINE SET OF PEARLY TEETH!—Price 2s. 8d. per Box.

CAUTION.—The words "ROWLANDS' ODONTO" are on the Label, and "A. ROWLAND & SONS, 20, HATTON GARDEN," engraved on the Government Stamp affixed on each box.

ROWLANDS' AQUA D'ORO,

A fragrant and refreshing perfume, combining the spirituous essences and essential properties of the most esteemed and valuable exotic flowers and plants, without any one being in the ascendant. It retains its fresh and delightful odorlessness for days. The rich aroma of this elaborately-distilled perfume is gently stimulating to the nerves, it relieves the head, invigorates the system, and in cases of lassitude or fatigue, it is found most cordial and restorative in its effects.—Price 3s. 6d. per bottle.

ROWLANDS' EUPLYSIA,

A preparation from the choicest ORIENTAL HERBS, of peculiarly mild and detestive properties. It pleasantly and effectually cleanses the Hair and Skin of the Head from Scurf and every species of impurity. It is particularly recommended to be used after bathing, as it will prevent the probability of catching cold in the head, and will render the hair dry in a few minutes.—Price 2s. 6d. per bottle.

BEWARE OF SPURIOUS IMITATIONS!!!

The only GENUINE of each bears the name of "ROWLANDS'" preceding that of the Article on the Wrapper or Label.

Sold by A. ROWLAND and SONS, 20, HATTON GARDEN, LONDON,
AND BY CHEMISTS AND PERFUMERS.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 293.

MAY, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.

April 27th, 1855.

CHERE AMIE,

SIMPLICITY is talked of as the order of the day, but really we think our toilettes by no means entitled to that term; the excessive widths of the skirt, sometimes double, sometimes triple, or covered with flounces, by no means realise ideas of simplicity; the hoops of our predecessors were not as expansive as the numerous skirts now worn. Taffetas dresses with double and triple skirts, are so fashionable as to threaten the abandonment of flounces for evening wear; each skirt is trimmed with a bouillonné of tulle, indeed bouillons are quite the rage for every use for young persons. Tulle is greatly in favour, in which the numerous skirts have a light and pretty effect, having merely a hem and ribbon through, terminating with nœud, which raises the skirt up. Flowers are also very much in use, ornamenting the skirts in small cordons of flowers, sometimes edging the skirts, or descending in rows.

Jackets, or basquines, will be in favour in all toilettes for youthful ladies, and in Paris are equally worn for the promenade or carriage; they are as yet of velvet, with tight body, the basquine rather large and descending in point both before and behind, and forming a shorter point on the hips; the sleeves are either square at the bottom and rather wide, with cuffs of the Louis XIII. style, or with large double bouillons; the half pagoda are also worn. These jackets of velvet are trimmed with a deep lace or rich fringe covering half the skirt; above the lace is embroidery of silk or bugles. These basquines are worn with skirts of coloured taffetas, with flounces en biais, put on almost plain, merely trimmed. Bretelles are used on the high bodies and continue with long ends on the skirts; they are hollowed out, being very narrow on the chest, and very wide at the bottom, almost resembling a small scarf attached to the waist. Checks are trimmed on the skirt by bouillons of the same, placed bias to the depth of a third of the skirt, and bands of velvet between edged with lace, narrow black lace, and rosace of velvet, encircled by lace at the end. Jacket of velvet completes this style; others

are with pinked flounces, on which are small pinked trimmings.

Popelines, alpaga, poil de chevre, coutels cachemire, are materials for useful wear for the commencement of the season, in narrow stripes, in which lines of black form a prominent feature; as these are for simple toilettes they are mostly used for redingotes and peignoirs, the trimming consisting of a deep flounce en biais, with wide hem headed by three narrow trimmings, edged with black and placed so close as to form ruche. These negligés are usually accompanied by a small pelerine trimmed with a frill, which should be deeper behind and gradually narrow to the front, where it is less full. These dresses are with ceintures of a wide ribbon, forming nœuds and ends. Wide stripes and large checks, which are crossed by black lines, sometimes have the flounces festonné, with black.

The sleeves are worn much trimmed in a succession of bells or frills, ornamented with fringe: others are of bouillons, divided by ruches: at the termination of the lower bouillon is a double trimming waved, and trimmed with ribbon; the under sleeves of tulle, muslin, etc., are all in favour.

A novelty of the moment is a sort of pelerine termed Berthe, of a square form, not extending beyond the shoulders, made of velvet and embroidered all round; trimmed with a fringe of chenille and bugles not very wide, which falls on a rich guipure, descending to the elbow, and giving the effect of a large pelerine; round the throat is a ruche of guipure on a feather rouleau, fixed in front by a cord of chenille or bugles; they are used for different purposes either on a low dress, to remove at will, or as an addition to a high one, to which they give an elegant finish. With milder weather the open bodies will again be worn, but they will be much ornamented with lace, puffs, and frills. For young ladies, the newest and prettiest style is of a square form round the throat, which it displays to advantage, and is equally pretty as youthful; black and white lace finish it at the top, and creves of white tulle, encircled by ruches of black lace, form an ornament round. Pinked flounces are again in use for spring taffetas: narrow black velvets are introduced on all articles of toilette, and are particularly novel on the under sleeves of tulle bouillonné, having double rows of black velvet between them: even collars are made of lace interspersed with nœuds of black velvet.

Scarfs of taffetas are embroidered with bugles, and have rich fringes; others are with frills edged by wide black velvet,

or with stamped velvet. Feather trimmings are also fashionable.

Embroidery will be very fashionable on mantelets this season; those executed in small cord in relief are seen on small black taffetas mantelets, under the denomination of mantelet cellini. It is entirely covered by this embroidery, the designs gradually enlarging towards the edge, on which are three rows of fringe; the deepest of network and fringe, the next of chenille, and the third of tassels, which have a rich and very novel effect. The scarf mantelet is expected to be the favourite this season, with very deep trimming of lace or embroidery: it is small in size, and when made of embroidered muslin is very pretty. The demi Talmas or rotondes of velvet embroidered in silk or bugles and lace continue in favour. Others are made of moire, with bands of velvet put on perpendicularly; but the newest mantelet is between the rotonde and the scarf, trimmed with wide lace: the smaller it is, the more elegant; the frills on the arm deep enough to form a sleeve, and much deeper round the pelerine than the ends. The mantelet Foutange made of black taffetas is covered by three frills of guipure, between each of which is a wreath embroidered in chenille; it is worn low on the shoulders, and meets at the waist with three nœuds of black velvet.

The union of black and white is still continued in bonnets; some are of white crape, the front being ornamented by two rouleaux of black velvet, and nœuds of black at the sides intermixed with foliage of crape in shades of green; the interior is similarly ornamented. Straw and velvet seem also destined to occupy a prominent place in the materials for bonnets. A bonnet entirely composed of biais of deep blue velvet and bands of straw has been made; the straw as transparent as lace, with leaves of straw worked on it; two sprays of wheat ears so delicate as to form almost a feather, intermixed with small blue velvet flowers, ornamented the side; inside a small wreath of blue flowers across the top terminating at the sides under the bunches of foliage of straw lace intermixed with blond and small blue velvet flowers; this style may be much varied. White taffetas bonnets are pretty covered by a spotted tulle; pink tulle are also made in the same style, the tulle forming fauchon on the crown and voilette; some are ornamented with small plumes of feathers shaded, or with flowers on one side and nœud of ribbon on the other. Crape bonnets have also a feather encircling the crown, and blond at the edge reversed. Numerous pretty pink and white crape bonnets are ornamented with straw and black velvet and the flowers of the season; the intermixture of textures and colours is the style of the day; sometimes the bands of straw used alternately with crape are spotted with black velvet. Bonnets are made of dark brown silk ornamented with blue or green, either flowers or ribbon or sometimes a feather. The mixture of straw with taffetas, crape, or tulle is so fashionable that it is seen in every style of bonnet, sometimes open straw or straw lisse or lace straw. Many of the capotes of tulle both black and white have biais of taffetas at the edge checked or plain.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Public Déjeuner Dress.—Robe of moire antique with high body and basques. Mantelet of white taffetas, with pinked frills of the same. Capote of fancy straw and pink taffetas.

Promenade Dress.—Robe à disposition of pink taffetas with flounces; tight, high with basques, and sleeves with frills. Mantelet of embroidered muslin. Bonnet of crape and lace with feathers.

Walking Dress.—Robe of violet popeline with tight high body ornamented by nœuds of ribbon which also ornament

the centre of the skirt. Mantelet of taffetas trimmed with fringe. Bonnet of tulle and lace.

Carriage Dress.—Robe of organdy with triple skirt; jacket of violet silk embroidered and trimmed with chenille fringe. Capote of white crape and lace.

Walking Dress.—Robe of taffetas with triple skirt, each edged with a biais of velvet and bands of narrow velvet above; the body high, with bretelles of velvet, and rows of narrow velvet across; the sleeves have three biais of velvet laid on, headed by a narrow velvet. Capote of pink crape and lace.

PLATE II.

Public Déjeuner Dress.—Robe of pink taffetas with triple skirt and pinked flounces; two rows of flouncings up the centre en tablier; jacket body with pinked frills en brandenbourg and triple bell sleeve. Capote of crape and lace.

Promenade Dress.—Robe of popeline with high body ornamented by a plastron of velvet, and revers of velvet down the skirt. Mantelet of taffetas, with frills of the same and black lace. Capote of paille silk in bouillons with feathers.

Child's Dress.—Frock of embroidered muslin with flounces of the same, and jacket to correspond. Leghorn hat with trimmings of cerise ribbon.

Carriage Dress.—Robe à disposition of brocaded silk covered with three deep flounces edged with fringe; pointed body finished at the waist with fringe and triple sleeves to match. Bonnet of pink tulle with voilette.

Walking Dress.—Robe peignoir of taffetas, with high body ornamented by ruches, which descend the skirt in three rows en tablier; large pelerine of the same, finished also with ruches. Capote of tulle and lace.

PLATE III.

Promenade Dress.—Robe of popeline, ornamented by bands of velvet in graduated widths; the body is high, with braces of velvet. Mantelet of marron silk, in three falls, scoloped, terminating with deep fall of guipure. Bonnet of pink silk and lace with voilette.

Walking Dress.—Robe of droquet, trimmed with deep fringes on the skirt, high body, with fringe in brandenbourg. Capote of pink crape, with ruches and trimmings of black lace.

Carriage Dress.—Robe of taffetas: the skirt is covered by pinked flounces; jacket body, with plastron of the same, pinked, and triple bell sleeves, also pinked. Capote of citron taffetas and white lace, with feathers.

Déjeuner Dress.—Robe of marron taffetas, with flounces of black lace, tight high body, with plastron of lace and three falls of lace on the sleeves. Capote of crape and straw, with marabouts.

Ball Dress.—Robe of tulle, with triple skirts edged by a bouillon, with cordon of flowers in the centre, the body pointed, having similar bouillon round the top. Coiffure of hair in ringlets, with flowers and velvet nœud, and ends at the back.

PLATE IV.

Public Promenade Dress.—Robe à disposition of rich brocaded silk with two deep flounces, high body with braces. Mantelet of glacé silk, trimmed with guipure headed by three rows of tasselled fringe. Capote of white lace with feathers.

Carriage Dress.—Robe of glacé silk, with triple skirt edged by lace, and three rows of narrow velvet. Jacket body and pagoda sleeves, similarly finished to the flounces. Bonnet of lace and crape.

Morning Dress.—Robe of moire, with high body, ornamented by bands of velvet edged with lace; bell sleeves, also edged with lace. Head dress of ribbon.

Dinner Dress.—Robe of taffetas, high body with basques and braces and triple sleeves; the skirt ornamented en tablier by a trimming en coquilles. Head dress of lace and flowers.



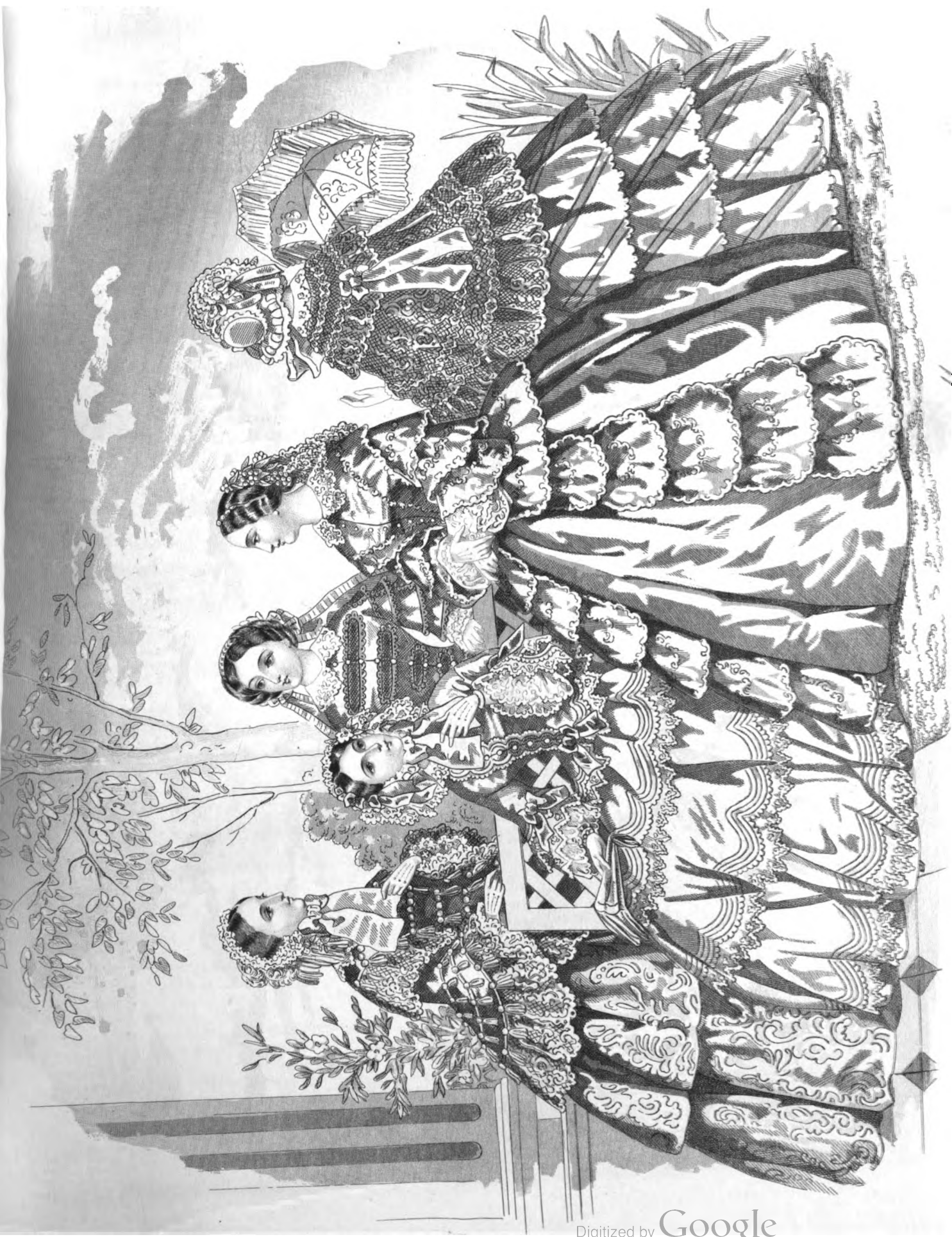
Fashions from LONDON AND PARIS May 1855.



Fashions for LONDON AND PARIS. May 1855.



Indians, Lovers, and Paris. Mar. 18. 55.





LONDON AND PARIS. 1855

Walking Dress.—Robe of striped foulard, with flounces, full body, and sleeves, terminating with frills. Mantelet of guipure. Bonnet of taffetas, trimmed with chicorée of ribbon.

PLATE V.

Jacket of white lace, with a deep collar, fastened with a bow at the neck and trimmed, with ribbon across the shoulders, terminating at the waist with two bows and a sash.

Dress cap of blond, with broad ribbon ends on each side, and a bunch of white flowers.

Second ditto composed of lace, trimmed with bunches of lilac.

Evening cap of blond with trimmings of lavender, coloured satin ribbons and primroses.

Morning ditto of embroidered cambric and pink ribbons.

Chapeau of white chip, with a fall of black blond round the edge, and trimmed with a curtain and bow of rose-coloured satin ribbon.

Second chapeau composed of pale green crape with a row of dark purple flowers placed round the front. The other trimming consists of narrow ribbon velvet of a deep green.

Carriage bonnet of white silk and blond, ornamented with bouquets of daffodils. The cap inside has bows and ends of velvet in it.

Bonnet of tuscan straw, with narrow ribbon of violet-coloured gauze on it. The cap is of white blond mixed with various spring flowers, including May blossoms.

Head dress of broad pink satin ribbon, edged with black. The band across the front is of black velvet, with bunches of roses on each side.

Sleeve of white cambric, trimmed with lace.

DESCRIPTION OF MODEL.

We have given two models this month. High bodies are so fashionable, and the plastron forms so pretty an addition, that a good model will be found very useful; they are generally made of velvet. The other model is a revers for a low body, and should be trimmed to correspond with the skirt, the deepest part being the back, and round arm at the sleeve, which it leaves quite free.

FETES AND RACES.—The approach of these festivities will naturally call forth considerable display, and our lovely countrywomen will hasten to the scene, on the principle of the Roman poet, "*Spectatum veniunt, veniunt spectantur ut ipse*"—in plain English—"To see and to be seen." On these festive occasions, however, the exposure to the air, dust, and sun, are likely to produce prejudicial consequences to the claims of beauty, and more than usual care will be required for their protection. We feel warranted in asserting that among the aids to female loveliness which will then be called in requisition, the unparalleled preparations of Messrs. Rowland will be in universal requisition. To preserve the tresses of beauty from the injurious effects of damp or the defilement of dust, no invention yet achieved can even be named in comparison with their unrivalled Macassar Oil; as a like protection and ornament of the skin their Kalydor is similarly renowned, protecting it from the baneful effects of the scorching rays of the sun and heated particles of dust, and imparting a delightful and refreshing coolness; while their Odonto is no less famed as a preserver and beautifier of those important objects of our frame—the teeth and gums.

THE RUSSIANS AT HOME.

[“The Englishwoman in Russia.”]

DISHONESTY appears to be a national characteristic. From the highest to the lowest, on all occasions and in all cases, filching and robbery are in active operation. The contractor robs the government, the tradesman his customers, and even at the quadrille and dinner-parties of the nobility the guests pilfer anything and everything they can lay their hands on. The authoress writes:—

One day we went to pay a visit to an old lady. As all the drawing-rooms were thrown open for the reception of visitors, I committed no solecism of etiquette in rising to take a nearer view of some beautiful English engravings of which I caught a glimpse in the next room. I was surprised and rather annoyed to find that I was followed step by step by the old lady herself, and that every movement of mine was closely watched by her. I was so vexed that I returned to my seat without having had the pleasure I expected. On going home I mentioned the circumstance to my friend.

“You must not be surprised at it, *ma chère*,” answered she, “for really you do not know how many things are lost in such parties from the too great admiration of the visitors.”

At a ball it is quite disgraceful to see the quantities of sweetmeats and fruit the ladies and gentlemen put into their pockets. The rush into the refreshment-room, when it is thrown open, is quite disgusting; it can be compared to nothing else than a swarm of locusts, and they leave the same desolation behind them. When the ladies go into the dressing-room they will often actually take the packet of white gloves or hair-pins which it is the custom to place on the toilette-table in case any of the visitors should require them.

The “Ice-hill” is an amusement peculiarly Russian. A framework, with steps up one side, is erected, and on the upper part is a small stage, covered with an ornamental roof supported by four pillars, and a rapidly inclined plane on the other side, which terminates in a long run, both of which are paved with blocks of ice, and rendered perfectly smooth by pouring water down, which quickly becomes frozen. The pastime consists in going up the steps and then sliding down the descent on small sledges. At the other end are a similar inclined plane and a similar flight of steps, which enable the slider to return to the first, and so on to and fro. The Russians are extremely fond of this amusement, and often have these ice-hills erected at some village at a little distance from the town, whither they repair in picnic parties to enjoy the game for a few hours.

During the carnival week everybody feasts on blinnies, a kind of pancake, something like our crumpets, which are eaten with sour cream or melted butter. There are blinnies at lunch and blinnies at dinner, whilst the lower classes do nothing but regale on them all the day long.

“Well, Grushia,” I once said to the servant, “and how many have you had to-day?”

“Thirty-four, Madame; but I am going to have some more.”

The custom of going about masked from one friend's house to another's at the new year and in carnival time is no longer *bon genre*. It was some time since very fashionable to go thus disguised, and dance a polka or quadrille in one place, and then proceed to another, and so on until they were weary of the amusement. I believe the various articles missing have contributed to render the custom obsolete.

I remember when in Archangel seeing a curious kind of procession at this festival. A large sledge, made to imitate a ship, having many stuffed animals on board, with skins and other objects, and accompanied by men in various disguises, was drawn round the town, in the same manner as our chimney-sweeps have their public show and Jack-in-the-green, raising contributions on the spectators, which they spend, *à la Russe*, at the whisky-shop. In no other part of the country did we ever see such; and I think somebody told us that it was not a national custom, but one introduced by settlers many years ago.

MARRIAGE CUSTOM.

In the northern provinces of Russia there is a curious custom. When a young woman is going to be married, she invites all her companions to an evening party the night preceding the intended ceremony. When all the company are assembled, the bride begins to weep and lament, expressing the utmost sorrow at the change about to take place, and at her now being obliged to bid adieu to the pleasures and friends of her girlhood. In all her distress she is joined by her acquaintances, who each shed tears and mourn with her. During all this time the bridegroom is probably in the next room, and very likely catches a glimpse of his bride through the open door for the first or second time that he has ever seen her. An old woman always acts as the prompter on these occasions; her duty consists in warning the young person as to the proper time to weep, what she ought to say, &c., as until *she* begins it is not the etiquette for the others to do so.

MR. BOUNDERBY'S ANTECEDENTS.

In the formal drawing-room of Stone Lodge, standing on the hearth-rug, warming himself before the fire, Mr. Bounderby delivered some observations to Mrs. Gradgrind, on the circumstance of its being his birthday. He stood before the fire, partly because it was a cool Spring afternoon, though the sun shone; partly because the shade of Stone Lodge was always haunted by the ghost of damp mortar; partly because he thus took up a commanding position, from which to subdue Mrs. Gradgrind. "I hadn't a shoe to my foot. As to a stocking, I didn't know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That was the way I spent my tenth birthday. Not that a ditch was new to me, for I was born in a ditch." Mrs. Gradgrind, a little, thin, white, pink-eyed bundle of shawls, of surpassing feebleness, mental and bodily, who was always taking physic, without any effect, and who, whenever she showed a symptom of coming to life, was invariably stunned by some weighty piece of fact stumbling on her; Mrs. Gradgrind hoped it was a dry ditch! "No! as wet

as a sop. A foot of water in it," said Mr. Bounderby. "Enough to give a baby cold," Mrs. Gradgrind considered. "Cold? I was born with inflammation of the lungs; and of everything else, I believe, that was capable of inflammation," returned Mr. Bounderby.—"For years, Ma'am, I was one of the most miserable little wretches ever seen. I was so sickly that I was always moaning and groaning. I was so ragged and dirty that you wouldn't have touched me with a pair of tongs." Mrs. Gradgrind faintly looked at the tongs, as the most appropriate thing her imbecility could think of doing. "How I fought through it, I don't know," said Bounderby. "I was determined, I suppose. I have been a determined character in later life, and I suppose I was then. Here I am, Mrs. Gradgrind, anyhow, and nobody to thank for my being here but myself." Mrs. Gradgrind meekly and weakly hoped that his mother—"My mother? Bolted, ma'am!" said Bounderby. Mrs. Gradgrind, stunned as usual, collapsed, and gave it up. "My mother left me to my grandmother," said Bounderby; "and, according to the best of my remembrance, my grandmother was the wickedest and the worst old woman that ever lived. If I got a little pair of shoes, by any chance, she would take 'em off, and sell 'em for drink. Why, I have known that grandmother of mine lie in her bed, and drink her fourteen glasses of liquor before breakfast." Mrs. Gradgrind, weakly smiling, and giving no other sign of vitality, looked (as she always did) like an indifferently-executed transparency of a small female figure, without enough light behind it. "She kept a chandler's shop," pursued Bounderby, "and kept me in an egg-box. That was the cot of my infancy—an old egg-box. As soon as I was big enough to run away, of course I ran away. Then I became a young vagabond; and, instead of one old woman knocking me about, and starving me, everybody, of all ages, knocked me about and starved me. They were right; they had no business to do anything else. I was a nuisance, an encumbrance, and a pest. I know that very well." His pride in having, at any time of his life, achieved such a great social distinction as to be a nuisance, an encumbrance, and a pest, was only to be satisfied by three sonorous repetitions of the boast. "I was to pull through it, I suppose, Mrs. Gradgrind. Whether I was to do it or not, Ma'am, I did it. I pulled through it, though nobody threw me out a rope. Vagabond, errand-boy, labourer, porter, clerk, chief manager, small partner, Josiah Bounderby of Coketown. Those are the antecedents, and the culmination. Josiah Bounderby, of Coketown, learned his letters from the outsides of the shops, Mrs. Gradgrind, and was first able to tell the time upon a dial-plate from studying the steeple clock of St. Giles's Church, London, under the direction of a drunken cripple, who was a convicted thief, and an incorrigible vagrant. Tell Josiah Bounderby, of Coketown, of your district schools, and your model schools, and your training schools, and your whole kettle-of-fish schools; and Josiah Bounderby, of Coketown, tells you plainly, all right, all correct—he hadn't such advantages. But let us have hard-headed, solid-fisted people—the education that made him won't do for everybody, he knows well—such and such his education was, however; and you may force him to swallow boiling fat, but you shall never force him to suppress the facts of his life."—*Hard Times*, by Dickens.

TASTE AND ECONOMY IN DRESS.

[From "Maternal Counsels."]

AFTER all, it is the linen and the *lingerie* of a lady's wardrobe which are the evidences of her refinement. A fine outside, with coarse or ill-made linen, is so repugnant to good taste that it stamps a vulgar mind at once; and a lady's wardrobe will be a surer index of her character than even her letters. Of course wealth or restricted means will be as visible in the linen as in the outer garments; but as the making of this part of the wardrobe is the principal cost, and all women should be able to work well, there can be little excuse for any one wearing linen unfit for a gentlewoman. Let each article be plain, if needed, but at least neatly made, and with no cheap lace or imitation embroidery to give a pretence of finery. Embellishments of this sort should be very good, or they should not have place at all. Always study to have an abundance of neat, if plain, linen, rather than a limited supply of that which is more ornamental.

Those young ladies who are liable to be suddenly called away from home on visits of pleasure or business will do well to have a complete set of linen and other articles, such as brushes, combs, &c., in a separate drawer, ready for instant use on such occasions. And a little care in the wearing, mending, and arranging of the wardrobe will greatly diminish the cost. Very often an expensive dress is put on unnecessarily when the weather is uncertain, or when it is likely in some other way to be exposed to injury.

In all these matters, and in very many others in which domestic economy is concerned, we should do well to borrow a little of the wisdom of our Gallic sisters, whose toilette always look fresh and pure, and cost comparatively so little. But then a Frenchwoman would not put away a dress, or shawl, or bonnet with a speck of dust upon it; and dresses are folded up most carefully, so that no creases shall appear when they are taken out again; and the difference in the wear can only be guessed by those who have tried the plan.

A COUPLE OF PICTURES.

HERE is one of a wintry day, "frosty, but kindly":—

There are wintry days in England which have an indescribable beauty, and this was one. The pervading charm was the work of that great magician Hoar-frost. The morning had been misty, but towards noon the sun appeared, softened by a light haze, which gave a pearly tint to the cloudless blue sky, and accorded well with the perfect tranquillity of the landscape. Not a breath of air stirred; and in the perfect absence of wind, the degree of cold indicated by the thermometer was hardly felt. There was, however, no tendency to thaw. Rime was everywhere. The finest patch of moss on the irregular park-paling, the lichens that roughened the trunks of the great trees that overhung the road, had each its net-work of delicate tracery. The tawny leaves of the cut-leaved oak, which still hung quivering on the lower branches, were edged with its glittering fringe. The old rugged fir, the leafy beech, the tasselled birch, the bristly holly,

the purple bramble, the crisp brown fern, the green grass of the park, all showed their own varied colours and varied forms through the same crystalline medium, contrasting with the rich hues of the holly-berries, the dark ivy-berry dear to the wood-pigeon, and the crimson haws, which the small birds love so well. In the stillness of that woodland scene, the rustle of a robin's wing, the dropping of a leaf from the bushes was distinctly audible.

A fitting companion to this is a picture of spring, alive with beauty, and breathing sweets of promise:—

Small fleecy clouds went sailing over the bright blue sky, casting here and there a shadow over a landscape almost too bright in the full sunshine. The leaves—some, as the elm and the beech, just bursting from their brown sheaths—some, like the birch, waving in tenderest verdure—some, as the oak, sealed up in dim buds. Even where the boughs were bare they were alive with sap, mounting into the highest branches, transparent, glowing full of purple light. The orchard of the farm was one flush of blossom, every fruit tree garlanded from the bottom to the top, whilst over many a cottage and at the edge of many a wood some noble old pear or cherry tossed its white flowers in the sun. Up the downs too come rich glimpses of the golden furze blossom—thickets of heavy almond occur, left here and there to shelter the young lamb. The park revelled in gorgeous beauty—its noble mansion—it masses of evergreens, cypress, cedar, bay, and pine—its bright waters giving back the weeping willow, the drooping birch, and the huge Spanish chesnut—the long lines of American borders near the house already putting forth their gay colours—the broad avenue of lines—the spiral poplars, and further on the grand old forest trees—oak, beech, and elm, with their undergrowth of hawthorn, holly, and fern—that fern on which, under tripled May garlands, does and fawns lie sleeping in the sun. The earth too was full of fragrance and of beauty. Everywhere the grass had the deep verdure of England, now powdered with daisies, now golden with buttercups, now enamelled with the purple bells of the wild hyacinth. —From *Atherton*, by the late Miss Mitford.

THE appearance of knowledge given by the facility of chattering fluently in many languages is a kind of imposition, unless accompanied by the wisdom contained in each.

We should love our family more than ourselves, and the human race more than our family. Our soul then embraces the whole world, and even extends beyond its limits. From one people to another it arrives at the unity of the human family, just as from the contemplation of the idol the soul of the savage arrives at the unity of God.

Miss Linwood, whose celebrated "needlework" was exhibited in Saville House, Leicester Square, lived to be nearly ninety years of age. She worked her first picture when only thirteen years old, and the last when seventy-eight. The designs were executed with fine crewels, dyed expressly for her, on a thick tammy, and were entirely drawn and embroidered by herself. The collection consisted of sixty-four pictures. The "Judgment of Cain," the working of which occupied ten years, was sold for sixty-four pounds.

TO SPRING.

Oh Spring! thou beautiful! where aught so fair
 As thy young bursting leaves—thy pale May flowers
 Shrinking amid the grass with modest hues?
 Where winds so soft as thy sweet perfumed breath,
 Sighing among the leaves with lingering sound?
 Where sunshine clear, and golden as thine own,
 Mellowing upon the landscape far and wide,
 As Evening glides along? Thou beautiful!
 Thy murmurs have a voice, serene and sad,
 Speaking unto the heart in thy bright smiles.
 And when thou art most fair, we think of those—
 Perchance a former Spring knew bright as thou—
 Whose voices sounded with a laughing tone
 Across the gladsome fields,—whose eyes shone clear
 As thine own sweet blue sky. And now, and now,
 Thy sunshine comes in vain—alas! in vain—
 Unless it be to kiss their grassy graves
 Until they bring forth flowers.

TEA AND COFFEE discreetly used, and in their proper place and seasons, we do not find these so pernicious drinks as is alleged by vegetarians and some physicians. All substances possessed of potent medicinal or dietetic properties are capable of great abuse. This has been the lot of tea and coffee. But that they should be selected out of all the herbs of the field by 500,000 people, as their grand dietetic solace, and that they should owe this popularity to one identical principle—theine or caffeine—are facts that indicate some relation between their qualities and the wants of toiling mortals. *By all writers the BITTER PRINCIPLE in these drinks*, as in cocoa, malt liquors, &c., is unaccountably neglected or made light of. Now this, in our humble opinion, is the very thing wherein their virtue lies. Man has no more instinctive craving for a saccharine element in his food—and this sugar is a fundamental want of human nature—than he has for a bitter principle. Both seem equally necessary to the ends of assimilation. The bitter principle in grasses is essential to the digestion of the herbivorous animals. It acts as a natural stimulant to the alimentary canal. Hence it is largely elaborated by the liver for that end, and presents as the predominant ingredient in the bile. Sheep fed on yellow turnips, which contain little or no bitter principle, instinctively seek for and eat greedily any fodder which contains it: and if they cannot get it, they become diseased and die. Most people feel the invigorating effect of slight bitters upon the stomach. The infusion of bitter herbs in vinous drinks of old was founded on this instinct. The bitter principle of tea and coffee, we contend, does more than counteract their relaxing effect as warm beverages. *That they diminish the corporeal waste is now well ascertained.* That they are a substitute for nervous energy to the stomach is equally manifest; that after a heavy meal they liberate the brain, from draughting off its supplies to send to the labouring stomach, and so retaining intellectual activity when it would be otherwise overwhelmed under the "*ruda indigestaque moles*," are familiar facts.—*The Water-Cure in Consumption and Scrofula*, by Dr. Balbirnie.

PATCHWORK.

If thou lovest,
 The greatest of thy sex excels thee not.
 The world of the affections is thy world,
 Not that of man's ambition. In that stillness
 Which most becomes a woman, calm and holy,
 Thou sittest by the fireside of the heart,
 Feeding its flame.

"I'LL be round this way in a minute," as the second-hand said to the pendulum.

Knowledge is proud that he has learned so much; wisdom is humble that he knows no more.

A youth with a turn for figures, had five eggs to boil, and being told to give them three minutes each, boiled them a quarter of an hour altogether.

Among the list of penalties for the regulation of Queen Elizabeth's household was the following: "That none toy with the maidens, on pain of fourpence."

Husband and wife should run together on an equality; it is dangerous for either to take the lead. The most difficult driving is that of a tandem.

EDITORIAL ADVANTAGES.—The *New York Churchman* says—"It may not be generally known that editors get one important item of subsistence at a low price—they get bored for nothing."

POPPERY.—A fop, just returned to England from a continental tour, was asked how he liked the ruins of Pompeii? "Not very well," was the reply; "they are so dreadfully out of repair."

GOOD ADVICE.—Always do as the sun does, look at the bright side of things. For while it is just as cheap, it is three times as good for digestion. The melancholy man don't even relish wedlock.

"I don't believe it is any use to vaccinate for small-pox," said a backwoods Kentuckian, "for I had a child vaccinated, and he fell out of a window and was killed, in less than a week after."

A fellow coming from the top of the Alleghanies to New York, in winter, was asked whether it was as cold there as in the city. He had probably been at some march of intellect school, for he glanced at the thermometer. "Horribly cold," said he, "for they have no thermometers there, and, of course, it gets just as cold as it pleases."

In a town, in which they were building a railroad, was employed a party of Irishmen, one of whom went to a neighbouring store, kept by a Yankee, and asked for a "yard of pork." The Yankee deliberately cut off three pig's feet, and gave them to him. "Sure, is this what ye'd be afther callin' a yard of pork?" asked the Irishman. "Yes, indeed, don't three feet make a yard?" The biter was bit.

"If ever you marry," said a Roman Consul to his son, "let it be a woman who has judgment enough to superintend the getting of a meal of victuals, taste enough to dress herself, pride enough to wash before breakfast, and sense enough to hold her tongue when she has nothing to say."

PLATE V.



LONDON AND PARIS

Fashions for June, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
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FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
May 27th, 1855.

CHERE AMIE,

TAFFETAS dresses will be very fashionable this season, and offer much variety in style. The most elegant are white sprigged with rosebuds and wreath edging each flounce; others are of light colours, having the design in white, but this style, of course, is in endless varieties. Stripes are also very fashionable; many are very wide, whilst others are almost invisible so narrow are they. Foulards are again in demand; they are very suitable to wear with velvet jackets; they are also much used for morning or negligé wear. Many of the taffetas for summer wear are à disposition, that is, they have wreaths at the edge of the flounces; others are sprigged on a light ground or glacé: plain ones are all of light colours and with flounces half-covered by fancy trimming in relief, which assimilates them to those à disposition. The long-continued cold winds rather impeded the appearance of summer toilettes, and many were made of the redingote form, for which purpose gray and ecru chiné with black were used, the bodies buttoned to the throat and ornamented as well as the skirts by revers forming points trimmed with black lace, with mantelet écharpe to match. Violet is a fashionable colour both for shawls and mantelets; the dresses with flounces scalloped with black. Marron, so much in favour during the winter, is still in demand; dresses have been made of it embroidered up the sides, the long ends of the ceinture floating on the plain centre of the skirt; others are with double skirts embroidered in wreaths of different shades of the same colour: dresses of black taffetas are also spoken of embroidered in colours.

Taffetas chiné are decidedly fashionable this summer, and are seen in every colour, particularly black and white or marron and white, with coloured bouquets on them. Wide stripes or checks are also in favour, and indeed stripes are worn from the widest to the narrowest dimensions; those with stripes wove in the material as the dresses termed à disposition continue in favour, as well in silks as in plainer materials, sometimes edging the flounce or forming graduated

stripes reaching nearly to the waist, the basques and sleeves corresponding.

A pretty and novel style of dress of violet taffetas was with plain skirt having quilles of black velvet in two rows down each side of the skirt, between each of which was an embroidery of black silk. Another was of still more novel effect, the dress being of green with double flounces of different shades; the under one dark, edged by ruches; the upper one pinked in vandykes and bordered by a ruche of black lace, the colour of the under flounce showing through the pinking of the vandykes. Others are with plain skirts, having ceintures of very wide ribbon, which cover the front of the skirt in the apron or tablier style. The union of black and white is no longer indicative of mourning; even ball dresses of tulle have flounces edged with rows of the narrowest black velvet, the berthe and short sleeves ornamented to correspond; nouds of narrow black velvet are also introduced on trimmings of tulle.

Double skirts as well as those open at the sides are fashionable, and, though many are without basques, they are by no means inadmissible; but dresses of those fabrics such as barège, jaconet, muslins, organdys, and numerous others of similar texture are without basques, having a very narrow ceinture with large choux of ribbon and long ends. Low bodies will be worn with lace ones over or pelerines of lace, the prettiest of which are made with rows of lace headed by ruches of ribbon; they cross at the side, tying behind or fasten in front. The silk jackets will soon be replaced by canezons of black and white lace as well as muslin—a fashion which is perpetuated from year to year.

The collars this season are quite new, being frequently composed of medallions or rasaces of embroidery encircled by insertions of valenciennes lace and edged with the same; the form called col broche is also again worn, having ends more or less long, which cross over, confined by a brooch, and being finished all round the top with lace answer very well for the high bodies which close in front; but collars of all sizes are worn, many, indeed, are very large.

The basques worn now are much deeper than those of last year; but as they only suit tall figures, they are adapted to shorter ones by being made narrower and edged with a deep fringe or lace. Various styles of corsages are made both in velvet and silk, but all closing in front, and the elegance of the toilette often confined to them, the skirt being plain, but the width of them supplies the want of trimming; the folds

at the waist, however, are very deep and plain, as it is more at the bottom of the skirt than at the hips that the fulness is required.

Straw bonnets multiply, and the early spring flowers are much in request to ornament them, and are occasionally blended with black and white lace on the same bonnet. Some very pretty bonnets are made of straw and biais of white taffetas ornamented by wide black lace and poppies. Now, also, is the reign of leghorns and paille de riz ornamented with feathers or flowers and lappets. Many bonnets are made of straw lisse, which was much used last season, and is easily adapted to any form; the fronts are edged by biais or rouleaux of black or dark velvet.

Some crape bonnets are covered by sprigs of delicate white heaths all over them, and wreaths of the same inside; the same style is also made of pink and white heath; others are embroidered with wreaths of maïs silk, having wreaths of lilies of the valley inside and lappets of black lace. Pailles de riz ornamented by black lace and a sprig of lilac are very novel, as well as white crape ornamented by nœuds of black velvet. Bonnets of black and white lace are equally fashionable and elegant; but this is particularly the season of pailles de riz, many of which are elegantly simple in their trimmings.

The scarf mantelets seem again this season to remain in favour, with variations to give a freshness and novel effect; some are made of two wide ribbons divided by ruches of lace, terminating with three rows of very wide black lace or guipure. Many barely cover the shoulder and remain quite open, but there is one make which admits of a piece being added in front when required to close, which is buttoned on under the trimming. These mantelets vary in style of trimming; some are with frills, others with stamped velvet and ruches. Very elegant mantelets écharpes are made of white silk embroidered and trimmed with ruches; others are of black taffetas with chicorées ruches of violet taffetas—two colours which contrast so prettily. The scarf Parisienne is of taffetas richly embroidered, and with two frills of rich lace. The Spanish mantelet is of black silk with deep frill in large flutes edged with ruches, which also are placed round the top of the mantelet and ends.

P.S.—As we have often before observed, the dresses of little girls are merely an adaptation of their mammas; the full balonné skirt flounces, lace flowers, ribbon, are all used on their toilettes. The Swiss round hat seems the only article exclusively belonging to them. The very youngest have their skirts covered by three flounces, giving the effect of three skirts; the body square and low, with bretelles formed of trimmings, and the same on the sleeves, ceintures of wide ribbon; others are with wide tucks embroidered, the body with berthe to match. Very narrow mantelets crossing and tied behind, trimmed with narrow lace, or small round Talmas trimmed with fringe, are the fashionable walking accompaniment. There is no particular change in the make of ladies' dresses; the thicker materials are mostly with high bodies, more or less ornamented by plastrons, braces, or revers; the thinner materials are with full bodies, sometimes to the waist.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Promenade Dress.—Robe of taffetas with flounces edged by moire, jacket body. Mantelet of green silk, with very deep fringe and four rows of ruches on the body of the mantelet. Bonnet of tissue straw and lilac silk.

Public Déjeuner Dress.—Robe of pink taffetas; the body is with basques, trimmed with white lace from the shoulders, forming revers and continued round the basque; the sleeve is with frills of lace, and chatelaines of lace up the skirt. Bonnet of white silk and blond.

Walking Dress.—Robe of foulard with high body and very full but plain skirt. Small scarf mantelet of taffetas, trimmed with two rows of black lace and chicorées of taffetas. Bonnet of fancy straw, with flowers.

Child's Dress.—Frock of white jaconet; the skirt covered with flounces, embroidered in colours; the body is full, with bretelles to match, and bell sleeves. Capote of pink silk.

Carriage Dress.—Robe of lilac silk; the skirt is nearly covered by two very deep flounces of black lace; the body is open, with revers of black lace, and the sleeves have frills of lace. Bonnet of crape and blond, with flowers.

PLATE II.

Walking Dress.—Robe of taffetas; the skirt covered by graduated flounces in scolops; jacket body, with revers and pagoda sleeves terminating in scolops. Bonnet of white crape and lace.

Promenade Dress.—Robe of taffetas à disposition with flounces, and high body with basques. Mantelet of black taffetas, trimmed with lace. Capote of pink silk and blond, with bunch of fruit at the side.

Dinner Dress.—Robe of paille taffetas with open body ornamented by a revers festonné, with silk and basque to correspond; the sleeves are composed of three frills; and the skirt covered by flounces also festonnés. Coiffure of hair, with drooping flowers at the back of the head.

Walking Dress.—Robe of foulard; the body high, buttoning up the front, and with basques edged with fringe; the skirt is with vandyked flounces, edged with fringe. Small mantelet scarf, trimmed with fringe. (See model). Bonnet of tulle in bouillons and lace.

Carriage Dress.—Robe of checked silk; high body with basques and bretelles étoile trimmed with black lace; sleeves in bouillins terminating with frill of black lace. Capote of taffetas, with open edge and ruches of lace.

PLATE III.

Public Promenade Dress.—Robe of taffetas; the skirt is ornamented by bands of velvet; the body is high, with basques trimmed with velvet, and bands of velvet cross the front. Bonnet of tulle in bouillons, with feathers. Shawl of embroidered crape.

Child's Dress.—Frock of muslin, with flounces having ribbon through the hem; body with basques and bretelles of fluted ribbon. Leghorn hat, with ruche.

Carriage Dress.—Robe of moire, with flounces ornamented by fancy buttons; jacket body and bell sleeves, also ornamented with fancy buttons. Bonnet of paille de riz and flowers.

Walking Dress.—Robe of striped silk, with high body. Mantelet of taffetas, with deep frill of the same ornamented by stamped velvet. Bonnet of pink silk, with feathers.

Riding Dress.—Habit of cachemere; jacket body, with very deep basque and open collar. Felt hat, trimmed with velvet and feather.

PLATE IV.

Walking Dress.—Robe of taffetas, with flounces ornamented by bands of velvet; high body, with basque. Talma of glacé silk, forming double pelerine, and collar vandyked. Bonnet of paille de riz and silk, with violet at the edge and flowers.

Promenade Dress.—Robe of chiné and broché silk, with very full plain skirt and jacket; body trimmed with narrow fringe. Talma of light silk, trimmed with black lace, headed by three rows of velvet. Bonnet of tulle and blond, with flowers.

Carriage Dress.—Robe of foulard, with jacket body; the basques being deep and trimmed with frills edged with lace. Capote of fancy straw, with edge of lace and small feathers.



Fashions for LONDON AND PARIS June 1855.







Fashions for LONDON AND PARIS June 1855

Ball Dress.—Robe of tulle, with triple skirts, ornamented by bouillons of the same and bunches of drooping flowers at the sides; the body and sleeves similarly ornamented. Head dress, of hair and flowers.

Evening Dress.—Robe of moire antique; the body of a square form, with centre piece and basques trimmed with puffings of ribbon and lace; half-long sleeves similarly trimmed with lace ruffles, and the skirt ornamented en tablier by puffings of ribbon, lace, and acends in a lozenge form; guimpe of guipure. Head dress of hair, lace, lappets, and flowers.

PLATE V.

Mantle of white spotted net, lined with pale pink, sarcenet, and trimmed with satin ribbon, bows of the same colour, and white lace.

Chapeau of chip, with trimmings of pearl, coloured ribbon and blond.

Promenade bonnet, composed of peach blossom coloured satin, trimmed with black blond on white flowers.

Dress cap, made of lace and blue ribbon, and ornamented on each side with bunches of drooping bell-shaped flowers.

Morning cap, composed of muslin and yellow ribbon.

Evening cap, of blond and white satin ribbon, garnished with two large roses.

Second ditto, of rich lace and green ribbon, and bunches of small lilac flowers at the sides.

White sleeves of worked muslin.

DESCRIPTION OF MODEL.

We give this month a pattern of one of the pretty scarf mantelets so suitable for summer wear; it merely crosses the back, takes the top, the shoulder, and meets at the waist, with short ends rounded. These mantelets are made of light glacé silk or figured muslins, trimmed with deep frill of the same, and a second frill not quite so deep falls from the upper part or top of the scarf, or the frills may be of lace, the top one being headed by a narrow frill of silk.

QUEEN ELIZABETH REGULATING THE FASHIONS.

SUMPTUARY regulations, which were carried into a ridiculous excess, were frequently carried into execution through the medium of the city companies. Though Elizabeth was inordinately fond of dress and ornament, she evinced the greatest anxiety that her subjects should dress plainly. "Wenches" were to have their "gownes, kirtles, waistcoates, and petticoats unmingled with silk," and apprentices had their ruff-bands shortened, and were obliged to wear the collars of their doublets "without piceadilly or other support." Two members of the Ironmongers' Company were, in 1579, chosen to attend, with two men free of the Grocers', at Bishopsgate, from seven o'clock in the morning till six in the evening, in order to examine the habits of all persons passing through the gate. A solemn precept from the mayor, also commanded and admonished the companies, under a denunciation, in inflicting "the penalty on all the offenders without any favour," that none of the queen's subjects were to wear *coops* otherwise than according to the fashion prescribed. In the next reign the regulations were even more minute. James complained of "the abuse growing by excesse, and strange fashions apparell, used by manye apprentices, and the inordinate pryde of mayde servantes, and woman servantes,

in their excess of apparell and follye in varietie of newe fashions." He regulated the clothing of apprentices, who were to wear no hat the facing of which should exceed three inches in breadth in the head; or which, with the band and trimming, should cost above five shillings; the band was to be destitute of lace, made of linen not exceeding five shillings the ell, and to have no other work or ornament than a plain hem and one stitch; and if the apprentice should wear a ruff-band, it was not to exceed three inches in height, before it was gathered and set into a stock, nor more than two inches in depth before setting into the same stock. The collar of the doublet was to have neither the "poynt, well (whale) bone, or plaits," but to be made closely and comely, and, as well as the breeches, was to be made of "cloth, kersey, fustian, sackcloth, canvasse, English leather, or English stuffe," and of not more than 2s. 6d. the yard; his stockings were to be of woollen, yarn, or kersey; he was not to wear "Spanish shoes with polonia heels," or have his hair with any "tufte or lock," but cut short in a decent and comely manner. Particular directions were also given as to the dress of the London servant girls, and the restrictions imposed afford a curious picture of the sort of attire worn by such damsels at that period. The servant girl was to wear no "lawn, kambrick, tiffany, velvet lawns, or white wires," on the head, or about "the kerchief, koyfe, crest cloth, or shadow," but only linen, and that not to exceed five shillings an ell. Her ruff was on no account to be more than four yards in length before the gathering or setting of it in, or of greater depth than three inches; nor was she "to wear any fardingal at all, great or little; nor any body and sleeves of wire, whalebone, or other stiffing (stiffening), saving canvass or buckram only."

THE RULE OF THE CRESCENT.

THE Jew—during the stormy period which occurred when Mehemet Ali's government, reduced to extremities, was not scrupulous in the choice of means to raise supplies—the Jew, like the flying-fish, found a foe at every turn. In every age, according to the strictest rules of logic, the amount of prosperity to which he was able to attain in any country determined the amount of persecution he had to undergo. His position amidst the motley populations of the East recalls the traditions of former times, and may well afford material for a striking picture.

The sufferings of the Farchies, a rich Jewish family, against whom the Pasha, with designs of confiscation, admits a charge that superstition only could create and ignorance receive, forms the subject of the story, in which Arabian Night scenes of Oriental luxury are relieved by acts of violence and terrible catastrophes. Example, it is said, is better than precept, it is sometimes better than description; and from the group of characters—"Latins, Greeks, Copts, Armenians, and Mahometans"—who join the hue and cry to hunt down the unhappy Hebrew, we select for introduction to our readers the person of a "Capuchin monk, mounted on a fine grey ass," contemplating the sun-set with apprehension, as he journeyed through a lonely road in the neighbourhood of Damascus:

FATHER ANDREW'S ENCOUNTER.

"The good Father was evidently in no small haste to get over the ground; he kicked away at the ass's sides with his naked toes, and trotted along at a good rate, with a long, exaggerated, elongated, shadowy image of himself and his beast, made by the level light of the sinking sun, and stretching all across the way and over the orchards, keeping him company as he rode. Often did the good father glance towards the burning globe of light that was now going down so gloriously and majestically over those radiant Syrian fields; and it was evidently with apprehension and terror that he did glance towards it, and not with anything like admiration or contemplative pleasure. He was not thinking of Him who journeyed, nearly two thousand years ago, over those very fields—the traveller to Damascus—who, smitten at noon-day with a light more blinding and glorious than ever came even from that eastern sun, sunk down with darkened and dazzled eyes. The good Father was evidently thinking of nothing but the dangers of the road, and that he had a good chance of being benighted on it. Thus proceeding, in a state of all-imaginable fear and agitation, it was the hap of Padre Andreas to hear himself hailed from behind by a loud, clear, masculine voice, just as he reached a turning of the road that was to bring him in sight of his own monastery."

The ass, indignant at the rough treatment employed by the holy Father to urge an increased rate of speed, finally flings him into the road. He is recalled to consciousness by the voice which had occasioned the loss of his equilibrium, and recognises a former pupil. Warm greeting over, he requests the young traveller to accompany him to the monastery, and relate his European adventures, "which have no doubt been most extraordinary."

"Far from it, my dear Padre. I have not met with a single adventure worth the trouble of telling. There was not even an Arab robber to enliven the way. As to their barbarous customs, mounting themselves upright on machines of discomfort they call chairs at all their social entertainments; torturing their heads and squeezing their brains, by thrusting them into outrageous and monstrously conceived contrivances; with many other instances of savage taste, I shall be very happy to dilate upon. I think, Father, the happiness of the greater part of mankind lies much more in these customs of every-day life than in all the equality of law and perfect administration of justice you told me I should find in Europe. Glad am I it is not the place of my abode, though the place of my birth. Glad was I to turn my face towards the land of sunrise. How is my father?" continued the young man; "I hear from him but seldom; does he still retain the favour of the Pacha? How are my friends among the holy brotherhood?" On hearing this question, Father Andrew made a convulsive clutch at the high peak of the wooden saddle, and seemed to gasp for breath. "Is the cat dead?" cried Francisco. "No, my son, the cat is in good health," answered Father Andrew; "but our unfortunate brother Thomas—"

Father Andrew proceeds to inform his incredulous pupil of the particulars connected with the mysterious disappearance of the "jolly Capuchin," supposed to be

victim of the Jewish taste for Christian blood, and thus continues:—

"Our unfortunate brother was certainly of a covetous disposition, and also somewhat given to levity. His jestings and his traffickings among the unbaptised had long been a source of grief to our whole community. They could not but end in evil, and so it proved. The devil inspired his children to give them just such an end as might have been expected. He tampered with Satan's sons, and they have been the death of him. "The death of him!" cried Francisco. "The Jews the death of Padre Tomaso! Holy St. Paul! I should have thought the pious Father had been a match for all Jewry. Your reverence does not mean to say they have murdered him?" Father Andrew answered by another profound groan. "God and his saints!" cried Francisco. "My son," said Father Andrew, in a subdued and awe-struck voice, "the details are almost too horrible for any Christian tongue to utter them. The state of excitement into which the whole town has been thrown for more than a week past baffles description. You know, my son, last week was Easter week, and the Passover of those horrible Jews, at which time they are commanded by their Talmud, and other hellish books, to prepare their Passover-cakes by mixing them with the blood of some Christian man, woman, or child; and it is thought they must have had their eyes on our unhappy brother for a long time." "I should think it was rarely or never they got such a treat," cried Francisco. "Blood of a holy Capuchin monk! St. Martin!" "True, my son," said Father Andrew; "and I should say our unfortunate brother had more blood in his body than all the rest of us. He was not much given to fasting, and what little meat there was on the table he usually ate, but seldom leaving the cat enough for her supper. No doubt these horrible Jews invited him so often to their feasts and entertainments that he might be fat and in good condition against the Easter week. Brother Cyprian expresses himself of that opinion."

Francisco, although Christian and Portuguese, is attached to the family accused of this impossible crime; and a tender sentiment, cherished for the fair daughter of the Farchii, Berenice, calls forth his utmost efforts to avert coming disasters, prepared through the intrigues of Francisco's father, the rich Jew's Christian enemy and rival.

PACKING up figs in boxes is known to be the staple business of Smyrna. The Turk formerly derived a large profit by packing the figs in round boxes. It occurred to some one that it would economise space to pack them in square boxes: the Greeks accordingly immediately took to the manufacture of the square; the Turks go on with the round. Some one asked why. "Oh," they said, "they had always made them round, and should go on doing so." The Greeks have accordingly got all the employment; and this is the epitome of the relations of the two races.—*Carlisle's Diary*.

To fashionable minds, squaring the circle of one's acquaintance is not such a difficult problem. It consists in limiting the circle of one's acquaintance to such people as live only in squares.

SPRING.

THE sweet south wind so long
Sleeping in other climes, on sunny seas,
Or dallying gaily with the orange-trees
In the bright land of song,
Wakes unto us, and laughingly sweeps by,
Like a glad spirit of the sunlit sky.

The labourer at his toil
Feels on his cheek its dewy kiss, and lifts
His open brow to catch its fragrant gifts—
The aromatic spoil
Borne from the blossoming gardens of the south—
While its faint sweetness lingers round his mouth.

The bursting buds look up
To greet the sunlight, while it lingers yet
On the warm hill-side; and the violet
Opens its azure cup
Meekly, and countless wild flowers wake to fling
Their earliest incense on the gales of spring.

The reptile that hath lain
Torpido so long within his wintry tomb,
Pierces the mould, ascending from its gloom
Up to the light again;
And the lithe snake crawls forth from caverns chill,
To bask as erst upon the sunny hill.

Continual songs arise
From universal nature; birds and streams
Mingle their voices, and the glad earth seems
A second Paradise!
Thrice-blessed Spring!—thou bearest gifts divine!
Sunshine, and song, and fragrance—all are thine.

Nor unto earth alone—
Thou hast a blessing for the human heart,
Balm for its wounds and healing for its smart,
Telling of Winter flown,
And bringing hope upon thy rainbow wing,
Type of eternal life—thrice-blessed Spring!
—BURLEIGH.

A VISIT TO A KAZAN TARTAR'S HAREM.—I shall never forget the scream—the unanimous cry from some twenty voices—which burst upon my ear when I entered that room. The women, to whom the sight of any other man save their husband was of rare occurrence, were horrified on seeing a stranger enter their very place of habitation. They fled, as I approached, to all parts of the apartment, hiding their faces under the thick embroidered shawls which covered their heads. My lady friends endeavoured to restore them to a little confidence, by assuring them it was with the permission of their lord and master that I came to pay them my respects; notwithstanding, it was a long time before they left the corners and niches into which they had buried themselves, and when they came forward it was in a troop, huddled together, and each endeavouring to hide herself under the clothes of the other, much in the way of a flock of sheep, when a wolf or a watch-dog is near. Their dresses were rich beyond description, being almost one mass of embroidery in gold or silver. The faces of several were pretty, but so thickly covered with rouge and white paint that no trace of their real complexion could be discovered.—*Turnerelli's Account of Kazan.*

THE ANCIENT WORLD.

THE ancient world was only a little world. Although warlike, it derives its glory from the works of genius—from the writings of poets, historians, and philosophers. Viewed through this glowing but exaggerated medium, that looks great and magnificent which in reality was stunted, meagre, and desolate. Alexander vainly thought he had conquered the universe when he had only ravaged a district. Nations were then only tribes—empires, cantons—and their half-savage rulers hardly more potent than the Emirs of Lebanon or Khans of Tartary. Most of what now constitutes the earth, and fills it, was unknown; the great seas and continents were hid below the horizon of the ancients; even the swell of an ocean-tide had scarcely been felt by them, and all their conquests, battles, and bustle—the sites of their great cities and kingdoms, as well as of their histories and epic poems—never ranged far from the tranquil shores and islets of the Mediterranean lake. The number of people corresponded to their narrow geographical limits. How, indeed, could mankind be numerous without the means of sustenance, when there was little commerce, and no manufactures, when they were strangers to the useful arts, by which a dense population can alone be fed, clothed, and lodged?

All, therefore, which had been transmitted as to the extreme populousness of the ancient world may be considered almost as deceptive as its oracles. Carthage, according to Strabo, contained 700,000 inhabitants: Athens, inclusive of slaves, about a million; Rome, four millions. It is not improbable that in these representations there is a wrong figure or a redundant one. Statements of numbers are very liable to errors, and the errors to be copied or multiplied, as the grammatical construction does not detect them. The present remains of Roman walls show that they were of vast extent; but they encompassed large tracts of country, and included in their circuit woods and water, and corn fields, as well as mansions and spacious gardens. And Rome, as is well known, comprised the chief of Italy,—Genoa, Milan, Florence, Leghorn, and other noble cities, which are of recent foundation and pertain entirely to modern history.

Italy, even in the Augustan Age, must have been thinly peopled, and doubtless afforded a free passage enough for those vast herds of swine (one thousand in number) of which Polybius writes, and which were guided to their pastoral migrations by the blowing of horns. The severity of the climate in the most busy regions of the old world attests the scantiness of the population. In Ovid's time, the Black Sea was often frozen, which would be quite a phenomenon at present. That Italy is warmer now than formerly, we have many testimonies. From various passages of Horace we may suppose that the streets of Rome were full of snow; and Juvenal refers to a woman breaking the ice of the Tiber to perform her ablution. We never met with a tourist who had seen snow in Rome; and the Tiber is hardly more liable to freeze than the Nile or the Ganges. This increase of temperature is satisfactory of an increase of people; for numbers tend as much to the civilization of climates as of manners and institutions.

The Pianist's Hand-Book: a Guide for the right Comprehension and Performance of our best Pianoforte Music.
By CARL ENGEL. London: Hope & Co.

THE lessons appear to be happily conceived and admirably executed; they are peculiarly fitted for use in families; and young women may study them with advantage, as supplying them with models of excellence and examples of avoidance—as also by inducting them into a course of study in which they have more than ordinary interest; while confirming by precept and example the lesson which the teacher perhaps begins so well, which the changes of life so often appear to interrupt, and probably obliterate, for want of a monition in some such agreeable a form as the present volume. We give an extract from *Intellectual Conception*:—

"Good music not only gives a faithful representation of human feelings, but it also expresses them in a beautiful manner. A good performer must therefore not only comprehend how *true* the music is, but he must be able to appreciate its beauties. The susceptibility for that which is beautiful in music can, strictly speaking, not be taught: it is an innate gift which is possessed in a higher or lower degree by most men, and can be awakened and developed like any other talent. Nothing tends so much to the awakening and development of this talent as that ardent study which leads to an intimate acquaintance with our master works. . . . Nor is it out of place here to observe that a true appreciation of the beauties of nature, or an enjoyment of the sublime ideas of a Shakespeare or a Goethe—in fact, anything which elevates the soul—must also have an ennobling influence on the taste. Many performers spoil the intention of the composer by giving *too much* expression. Every exaggeration has generally the contrary effect to what is intended. It is therefore necessary that the performer should not be led exclusively by his feelings, which might lead him astray; and he must consider and understand what would be the right expression. He must beware of an affected and untrue manner of expressing. There is a certain sickly sentimentality into which many of our modern performers have fallen, which is partly the cause of that incessant playing in *tempo rubato* which destroys one of the greatest beauties in music, that of regularity in time and rhythm. How refreshing, after such painful caricaturing, to hear a sound and simple melody given in a sound and simple way!"

A FARM-YARD PICTURE.

It was in the beginning of May; a heavy shower of rain had just ceased. The wind sprang up in the south, blew mild and fresh, and chased herds of white clouds over the brightening heaven. The court at Temb, which had been desolate during the rain, now began to be full of life and movement. Six ducks paddled up and down with great delight in a puddle of water, bathing and beautifying themselves. The chanticleer, called the knight, scratched in the earth, and therefore began to crow merrily in order to make it known that he had something nice to invite to; and as two neat grey-speckled hens sprang towards him, he let first one grain of corn and then another fall out of his beak, of which, agreeably to a clever hen-instinct, they availed themselves without ceremony or compliments. How easily the creatures live! The turkey-cock was in great perplexity, and had a deal of

trouble to keep his countenance. His white lady had accepted the invitation of the chanticleer (which she probably thought was general); and sprang forward as fast as she could to have a share of their treat. The knightly young chanticleer on this, with some surprise, and a certain astonished sound in his throat, drew himself a little back, but for all that was too much of the "gentleman" to mortify, in the least, the foreign presumptuous. But the grey-speckled hens turned their backs upon her. Her neglected spouse gobbled in full desperation, and swelled himself out, his countenance flaming with anger, by the side of his black wife, who was silent, and cast deprecating eyes up to heaven. By the kitchen wall the black cat and her kittens romped amid a thousand twists and turns, whilst above them the mice, in the waterspout, peeped peeringly and curiously forth, drank of the rain-water, snuffed in the fresh air, and afterwards crept quietly again under the house tiles. The flies stretched their legs, and began to walk about in the sunshine. In the court stood a tall ash, in whose top waved a magpie's nest; and many magpies—candidates for the airy palace—made their appearance there—flew screaming round about—wished to get possession of it, and chased one another away. At length two remained as conquerors of the nest. There laughed they and kissed under the spring-blue heaven, rocked by the south wind. Those that were chased away consoled themselves by fluttering down upon the yard-dog's provision-trough, and plucking out of it, whilst the proud Alfiero, sitting outside his kennel, contemplated them in dignified repose.—*Bremer's Works: Bohn's Standard Library.*

PATCHWORK.

"Be moderate in all things," as the boy said to his school-master when whipping him.

The cure of all ills and wrongs, the cares, the sorrows, and the crimes of humanity, lie in that one word—Love.

A judicious silence is always better than truth spoken without charity.

People marry, not so much for what they know of each other, as what they hope to find.

Courtiers may be described, in the *argot* of the silver-smith, as "a set of spoons, Queen's Pattern."

There can be no real sympathy between a beautiful and an ugly woman; their feelings, hopes, and experiences, are as different as their outward beings.

A man marries at twenty for love, to please the heart; at forty, for expediency, to gratify worldly interests; and at fifty, for sensuality, to secure creature comforts.

Woman raises herself by elevating the object of her affections—a wife glories in her husband's ability; but a man forgives every defect in his wife, except superiority.

Peace! peace! cries the Manchester man; peace at any price—but more especially the price of cotton.

Every medal has its reverse, and ever meddler deserves to meet with one.

In proportion as our self-esteem lessens, we become covetous of worldly respect.

PLATE V.



LONDON AND PARIS

Fashions for July, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 295.

JULY, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
June 27th, 1855.

CERES AMIN,

Dresses of moire antique for evening wear are with quilles or flounces of point lace; taffetas dresses are very numerous, and tulles with several skirts are worn by young persons with chatelains of flounces made of crape, which have a very light effect, and scarf mantelets of lace are not unfrequently thrown over the shoulders. Some crape dresses are entirely trimmed with flowers made of straw. Marron is a colour still worn, the heaviness of the tint being relieved by embroidery representing wreaths of blue bells, roses, &c., of light colours; the corsages are with basques, on which these wreaths are repeated, or, instead of embroidery, feather fringe is also used to edge the flounces, &c. Taffetas dresses with double skirts, merely hemmed at the bottom, are worn by young ladies, with plain bodies or white canezons; these dresses in violet taffetas, blue, or malachite green, are sometimes finished at the waist by a deep fringe, and a narrower one round the bottom of the sleeves, the body always closing to the throat by a row of fancy buttons. These dresses are for very young ladies; those worn by married ladies are ornamented in every variety; those of black taffetas have Grecian designs in coloured velvets: the basques correspond: the front, closing with green buttons, the sleeves formed in deep plaits from the shoulder to the elbow, terminate with a trimming. Other dresses, with double skirts, have the under one hemmed: the other, finished by a fringe falling half-way down the hem of the under skirt, the fringe headed by a ruche. Lilac, pearl gray, and pale green are the favourite colours this season. The taffetas dresses of these colours are either covered with flounces or double skirts; the most elegant are with chicories or ruches of ribbon at the edge of the flounces, which are covered by a flounce of black or white lace, the body high, worn with a mantelet écharpe of lace. Barège dresses this season are mostly confined to negligée toilettes, though they still preserve their pretty simplicity; but cachemire materials are newer: they are on grounds of every colour. On the three or five flounces are placed small stripes of cachemire on large pines of mixed colours; another style is with stripes of colour

contrasting with the colour of the ground. Some plain barèges have the flounces edged by a ruche of taffetas pinked, and they are supported by a lining of taffetas; the bodies of barège and organdy dresses are made full, without basques; the flounces of organdys are edged by a small guipure or lace edging the top flounce, left open in front as tunic, which gives the effect of a basque; the bodies, when only slightly open, are finished with a bouillon extending to the waist; the sleeves are tight at the top, and finished with frills headed by a bouillon; the backs of barège dresses are made full and with ceintures; they also ornament them with berthes rounded behind, and descending as revers in front, or with small trimmings placed on as bretelles or forming small fichu, crossing in front, terminating behind at the waist with bows and ends. This style, however, is only useful for young persons: the sleeves, formed of three bouillons or triple ornaments, giving the effect of a triple sleeve. When the barège dresses are without basques, the bodies are full, with ceinture of wide ribbon and floating ends; but the basques are more generally preferred. There is a new material of still lighter texture than barège, but less flimsy; they, as well as barèges, are worn over silk skirts flounced, which is preferred to lining the flounce.

Stripes have so much the effect of diminishing the size of the waist, that they consequently are much in favour. Moires in this style are very elegant, with broad white stripes edged by a narrow line of contrasting colour with the watteau body, basques, and deep flounces.

Black and white intermixed is the rage of the day, and in every article of toilette may equally be seen. Narrow black velvet is so much in fashion, that there are few toilettes on which it does not appear in some form or other; even the black laces that trim the mantelets or dresses have narrow velvets worked on them in patterns, and loops of very narrow velvets are invariably introduced in trimmings.

Pailles de riz is the bonnet always reserved for the summer season, and rivals with blond, crape, and leghorn. The Pamela is a form much resorted to in paille de riz, tissu d'aloes, and fancy straws. Leghorns are not so numerous as in former years, the size worn is so small that it would require the sacrifice of an expensive material; but many very pretty mixed straws are made, having the effect of dice or lozenges; they are ornamented by roses and field flowers. Straw mixed with chenille are also fashionable. Small fancy voilettes are much worn at the edge of bonnets, and the orna-

ments are often drooping flowers placed on the crown, falling on the front and bavolet as streamers of ribbon. Many bonnets are ornamented with nœuds on the crown, with four loops drooping low on the bavolet, whilst others are as bunches or plumes at the sides. We are glad to find a tendency to introduce bonnets that really come on the head. The extravagant manner in which they have been worn will, no doubt, lead to a change. At present they do not come under the name of bonnets.

Very pretty bonnets are made, the fronts being of paille de riz, with crown of pink crape and blond, with demi voilette of blond, and bunches of wild roses. Though marron would be considered, perhaps, a heavy colour for the season, it is nevertheless fashionable, even for bonnets made of crape or ribbon, and bands of open straw. Capucine or orange is a colour also used at present, intermixed with open straw and black velvet. Belgic straws are also ornamented by narrow black velvet, and trimmed with black, edged by black lace coquillée; a nœud of black velvet is placed very near the brim on one side: the other is ruché, with black lace and straw. The cap inside is with wheat ears and wild flowers.

The mantelets écharpe continue to be those most in favour; but there appears to be a returning to favour of the tight basquines, which are very elegant with slight tall figures, but they require to be very handsome. China crape shawls are now again in demand, and, from the richness of their embroidery, form very elegant additions to rich toilettes. The coldness of the season has hardly yet admitted of the elegant lace and muslin toilettes so generally seen at this time; but the sunny warm days, we hope still in store, will quickly cause their appearance on the promenade.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Promenade Dress.—Robe of taffetas, with high body and basques; skirt with three flounces, ornamented by a bouillon of ribbon put on in vandykes. Mantelet of violet taffetas, with vandyked frills of the same and deep fall of lace. Bonnet of paille crape in folds, with flowers.

Carriage Dress.—Robe of grenadine, with graduated stripes forming tucks wove in the material; high body, with lace collar. Mantelet of white lace. Bonnet of pink crape trimmed with white lace.

Public Déjeuner Dress.—Robe of pink barège with triple skirt, each edged by a wide ribbon, and narrower one above; jacket-body to correspond, with bretelles of ribbon; bouillon sleeves terminating with frills. Capote of paille de riz and lace.

Walking Dress.—Robe of taffetas with jacket-body and triple sleeves edged by a narrow velvet; the skirt with flounces to correspond. Bonnet of fancy straw and guipure.

Carriage Dress.—Robe of pearl gray moire; jacket-body a little open in front and laced across; the basque in tabs also laced, and sleeves to match, not extending below the elbow; full bouillon and lace sleeves under. Bonnet of paille de riz and white silk with flowers.

PLATE II.

Promenade Dress.—Robe à disposition, of taffetas in alternate stripes, violet and green; the body is high, with bretelles terminating in long ends of green taffetas, the body being of violet, and the sleeves formed of frills of the alternate colours. Capote of crape and lace ruche at the edge, the nœuds being formed of crape edged with lace.

Walking Dress.—Robe of barège; the body full; the skirt covered with flounces. Pardessus with sleeves of blue taffetas,

richly trimmed with black lace. Bonnet of paille de riz and ribbon.

Walking Dress.—Robe of barège, with triple skirt; full body with basques. Talma of taffetas, and bonnet of fancy straw and guipure.

Evening Dress.—Robe of white taffetas, covered by flounces of white lace; open jacket-body also richly ornamented with lace to match; and chemisette of guipure. Head-dress of hair and lace.

Walking Dress.—Robe of popeline; the skirt is covered by graduated flounces, edged with green fringe and numerous rows of velvet above; jacket-body with basque, forming termination to flounces, and similarly ornamented sleeves of double bells to match, and nœuds of ribbon, which also descend the front of jacket to the waist. Bonnet of tissu paille and silk, with ruche of lace and flowers.

PLATE III.

Promenade Dress.—Robe of grenadine with flounces à disposition in bouquets, and edged by three rows of fluted ribbon; jacket-body similarly trimmed. Talma pelerine of taffetas trimmed with stamped velvet. Bonnet of white lace and ribbon.

Dinner Dress.—Robe of moire with full plain skirt and high body, with open jacket-body over, ornamented by a dice trimming; half-long sleeves, with lace under ones. Coiffure of lace and flowers.

Child's Dress.—Frock of muslin, the skirt covered with flounces, and the body ornamented with bretelles. Leghorn hat with pink rosettes and brides.

Young Ladies' Dress.—Robe of mousseline cachemire, the skirt covered by flounces, ornamented with rows of narrow black velvet; jacket-body, the basque and bell sleeves trimmed with narrow velvet to match. Capote in bouillons of taffetas and bands of straw.

Walking Dress.—Robe of taffetas; high body with basques; bell sleeves trimmed with velvet. Capote à caulisses with lace edge.

Carriage Dress.—Robe of striped silk with full plain skirt, and body with basques. Mantelet of embroidered muslin, and pink crape bonnet.

PLATE IV.

Déjeuner Dress.—Robe of chiné taffetas with flounces; high body, with revers and triple bell sleeves. Bonnet in bouillons, with crape flowers.

Young Ladies' Dress.—Frock of checked silk, with high body and bretelles of ribbon; bouillon sleeve terminating with frill. Straw bonnet trimmed with ribbon.

Promenade Dress.—Robe of foulard, with double skirt edged by bias; jacket of the same, trimmed with frills, and sleeves to correspond. Bonnet, lace and paille de riz.

Walking Dress.—Robe of striped silk, ornamented up the sides of the skirt by bands of velvet and buttons; the body and sleeves corresponding. Mantelet shawl of taffetas trimmed with two rows of lace. Capote of tulle and lace.

Walking Dress.—Robe of spotted muslin with flounces, and full body with ribbon ceinture. Talma cloak of taffetas, ornamented with velvet trimmings. Bonnet of tissu paille, and taffetas with flowers.

PLATE V.

Little Girls' dress, made of pink silk, and trimmed with puffings of the same, edged with white gimp.

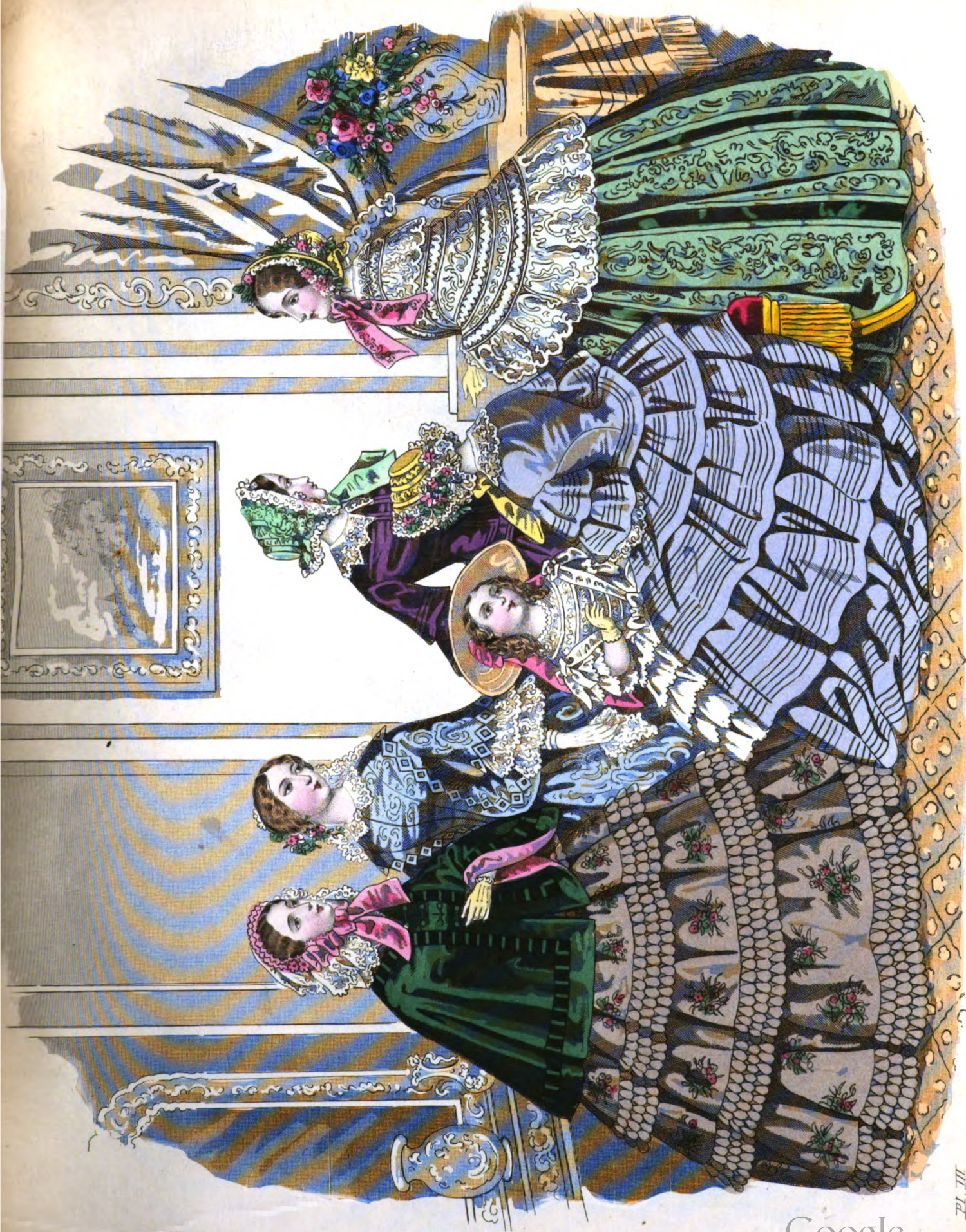
Carriage bonnet, of fancy straw and white satin ribbon mixed with blond.

Promenade chapeau, of primrose silk, with narrow bands of purple velvet across the crown. The cap is of blond, with purple heartseases in it.





Fashions for LONDON AND PARIS July 1855





For London and Paris 1855

Second chapeau, of pink satin, trimmed with a fall of blond round the front, and with a bunch of green pendant leaves on each side. The cap is composed of lace, mixed with white roses and satin ribbon.

Dress cap, of vandyked lace, trimmed with three red roses and green ribbon.

Morning ditto, made of lace and dark blue ribbon, and ornamented with white flowers.

Second morning cap, of muslin and pink ribbon, with lappets edged with lace.

Third ditto, of net, trimmed with lavender-coloured flowers. The lappets are edged with the same coloured ribbon.

Head-dress, of white blond and roses, with a bow of satin ribbon with long ends behind.

DESCRIPTION OF MODEL.

The model accompanying this number is of a pelerine made of taffetas, either black or coloured. It must be trimmed with a very wide lace or frill of the same material, put on in deep flutes, and as deep in front as behind. The incision at the throat marks the plait, which enables it to take the form of the throat better.

THE THREE-TREE HILL.

WHILE travelling in the days of stage coaches through Derbyshire, and, for the sake of enjoying a cigar, sitting upon the box beside the driver, I observed, on the top of a large mammellated hill, three magnificent elm-trees, which appeared to stand at the corners of an equilateral triangle. With these elms was connected a curious tradition, which the coachman related as he drove along:—"Many years ago, there was somewhere in the neighbourhood an old family, which possessed a fine estate, and a mansion rather more than suitable to its dimensions. Fond of show and splendour, the several heirs to the estate exhibited one after another the same taste, making all sorts of sacrifices, in order to vie with, or outdo their neighbours, and burdening their paternal acres with debt, which could only be liquidated by successive sales of portions of the estate. The house was quite in the old style, irregular, spreading, heterogeneous, because built at different epochs, by persons of dissimilar tastes, who never pulled down anything, but went on adding wing to wing, and room to room, till there was in course of time created a perfect wilderness of apartments, turrets, corridors, galleries, and staircases. At length it fell into the hands of a widow, with three sons, who at the period of their father's death were mere lads. Their mother, a woman of stately manners but affectionate heart, being incapable of managing the small farm to which the estate had now been reduced, engaged a man to act as a sort of steward; but he, instead of faithfully performing his duty, took advantage of the ignorance of the widow to precipitate her and her children more deeply into poverty. As was natural, she clung to the old mansion, now for the most part dilapidated, and stripped of its pictures and furniture. Her name contrasted strikingly with her situation and prospects;—it was Merryfield, which to a stranger would have suggested the idea of a blithe woman, favoured by fortune, and full of inbred contentment. * * * Well, under this mother's eye, the three brothers grew up, and as they grew she faded.

From her they had derived life, from her they had derived all the knowledge they possessed; for the dishonesty of the steward left them not the means of education, and at length it became necessary for them to subsist by the labour of their hands. Merryfield Court was sold, and the chief part of the proceeds consumed by hereditary debts. One field after another followed the mansion, and still the tide of ill success set in strong against them. To crown all, their mother was seized by her last illness, with which death came obviously hand in hand. The three sons stood around her bed, endeavouring to repay by manly tenderness and care the love and anxieties of twenty years. A ray of joy and satisfaction gleamed over this closing scene. Her voice had not yet lost all its power, and in sweet and touching accents she gave them her counsel and her blessing. * * * Shortly after their mother's death, the brothers found, on looking into their affairs, that nothing was left them but the hill on which the three elms you noticed on passing now stand. They, therefore, consulted together, and determined to sell it, and with the proceeds, whatever they might be, to travel to three distant parts of the world, in the hope that the same influence might not pursue them all, but that out of the three, one, at the least, might be prosperous, and be able in age or sickness to provide for the other two. They therefore took a silver cup, the last remnant of their family plate, and, filling it with wine, repaired at night to the summit of the hill, where they sat down and drank it, and made merry together. They then took three young elms, mere seedlings, and planted them in the earth, and formed a little fence about them, and said to each other, 'When the last link that binds us to the soil of this country shall be broken, we will shake hands, and depart each in a different direction. For ten years we will struggle with the world; after which, if we are still living, we will return to this hill, and here, under the shade of the trees we have planted, will renew our brotherly affection, and, if it may be, build up again the fortunes of our house. The earth is spacious, and the chances of life are innumerable. Possibly, then, we may find fortune more propitious than she has been to the Merryfields for many generations; and, if not, why then we shall meet where our mother awaits us, happy in this, that in faithfully performing her bidding, we have fulfilled the first of all human duties.' * * * When the Merryfields had sold the mammellated hill, which they did on condition that the trees they had planted should never be cut down, they disappeared from the place of their birth, and divided and went, it was never known whither. One was supposed to have directed his course to the New World, another to India, while a third continued somewhere in Europe, to thrive as he best might among the influences of our decaying civilization. But these were mere conjectures. Meanwhile the elms grew, and the neighbours watched them at first with a strong interest, though as years rolled by this interest decreased, and the Merryfields faded by degrees from the memory of most persons. But there is always a small class that loves to remember, and these used to go to the hill, especially in spring, and watch the leaves put forth and clothe the naked boughs once more with verdure. Year after year they fancied that before autumn should again crumple up those leaves and strip them one by one from the branches, and turn them red and yellow, and blow them about recklessly with its frozen breath, the youths

who planted them might return, now hardy and weather-beaten men, to unite the hand of friendship beneath their increasing shade. But the trees still grew and they came not, and the neighbours and friends who watched the growth of the elms grew old and dropped one by one into the grave, and still the trees grew and became green every spring, and red and gold every autumn, and the memory of the brothers was transformed into a tradition, and the village youths and maidens used to come and sit down on a summer's evening under the elms, and talk of the three brothers who left the neighbourhood when their fathers and mothers were young, or before they were born. Every day, as the stage-coach passed on the road to Derby, some stranger remarked the size and curious position of the trees, and heard from the coachman the tradition of their planting, so that of those who read this narrative, many, if not most, will be familiar with the facts. It is said (but this may be apocryphal), that two generations after the planting of the elms, a lady, young, beautiful, though somewhat swarthy, appeared in the neighbourhood of Merryfield Court. She arrived in a carriage, and put up at the inn, and without making the slightest inquiry, or even so much as alluding to the tradition of the trees, went to the top of the hill and sat there alone for many hours. Several months afterwards a name was observed cut faintly on the bark of the largest tree, but if any purpose was intended to be answered by it, it was not accomplished; for the name could not be deciphered. To this hour, therefore, the fate of the Merryfields remains involved in impenetrable obscurity. But the elms are there yet, lofty, branching, full of sap and vigour, unconscious of the melancholy associated with them; unmindful of the hands by which they were planted, and insensible to the intense yearning of the heart with which those three brothers often turned their thoughts towards them from distant lands. They continue to be agitated by the breeze, and refreshed by the rains and dews of heaven, as if they had been planted to commemorate some propitious event, the birth of some fortunate child, or the union of two hearts made to be united, and to shed happiness over a whole district. But the elms have a reputation throughout the whole country, and have given to the eminence on which they stand the name of 'THREE-TREE HILL.'—*From Isis, by J. A. St. John.*

THE DARK SIDE OF MATRIMONY.—Lately, a slave in the United States who had been married to another slave by one of the missionaries, at the end of three weeks brought his wife back to the clergyman, and desired him to take her again. The clergyman asked what was the matter with her? "Why, massa, she no good. The book says, she obey me. She no wash my clothes. She no do what I want her to do." The minister: "But the book says, you were to take her for better or for worse." "Yes, massa, but she all worse, and no better. She hab too much worse, and no good at all."

A VERY pretty young woman went to the post-office lately with a letter and no direction, and said to the postmaster, "Send that to my sweetheart." The postmaster took it, looked at it, and said, "What is his name, and where does he live?" The girl replied, "Ah, that is the very thing I don't want any one to know."

THE CALAMITIES OF THE BAR.

It is not unusual for the inhabitants of the Asiatic portion of the great capital of Islamism to walk in the evening amidst the vast repositories of the dead, which are adjacent to Scutari. Death is little dreaded in the East, while the remains of the deceased are objects of tenderness and respect among their surviving kindred. This pious sentiment being unaccompanied by that dismay with which we are apt to look upon the grave, attracts the Turks to the vast fields where their friends and kindred are deposited. I proceeded upon a summer evening, from Constantinople, properly so called, to the Asiatic side, and entered the vast groves of cypresses which mark the residence of the dead. * * * While I was contemplating this "patrimony of the heirs to decay," my attention was attracted by a man dressed in tattered white, and with a ragged turban on his head, who stood at a small distance from me, and, although attired in the dress of the country, had something of the Frank in his aspect. There was an air of extreme loneliness and desolation about him. He leaned with his back to a marble sepulchre, which was raised by the side of the public road that for miles traverses the cemeteries. His arms were folded, his head was sunk on his chest, and his eyes fixed upon the earth. The evening was far advanced, and, as it grew dark, the crowds who had previously filled the cemeteries began to disperse. As the brightness of the evening passed away, I perceived that dense and motionless cloud of stagnant vapours which had disappeared in the setting sun, but which, Mr. Hope tells us, for ever hangs over these dreary realms, and is exhaled from the swelling soil ready to burst with its festering contents. A chilly sensation stole upon me, and I felt that I was "set down in the midst of the valley which was full of bones." I was about to depart from this dismal spot, when, looking towards the sepulchre where I had observed the solitary figure I have been describing, I perceived that he was approaching. I was at first a little startled, and, although my apprehensions passed away when he addressed me in the English language, my surprise, when I looked at him, was not a little increased. He said, that he conjectured from my appearance that I was an Englishman; and was proceeding to implore, with the faltering of shame, for the means of sustenance, when I could not avoid exclaiming, "Gracious God! can it be?" "Alas!" said the unfortunate man, covering his face with his hands, "it is too true: I am Mr. N—, of the Irish bar." The gentleman who read this singular incident from his journal, was at the time employed in writing a Tour in the East, and may have tinged his description of the cemeteries of Stamboul with some mental colours. But of the fact of this interview having taken place in the burial-ground of Constantinople, I have no doubt. It would not be easy to imagine adventures more disastrous than those of the unhappy Mr. N—. He moved in Dublin in the highest circles, and was prized for the gracefulness of his manners and the gaiety of his conversation. He became a favourite at the Castle, and was admitted to the private parties at the Viceregal Palace. The late Duchess of Gordon visited Ireland, and was greatly pleased with his genius for losing a piquet. No person was preferred by that in-

Senious dowager to a votary of fortune who still continued to worship at a shrine where his prayers had never been heard. It was rumoured that he was every day plunging himself more deeply into ruin; still he preserved his full and ruddy cheek, and his glittering and cheerful eye. Upon a sudden, however, the crash came, and his embarrassments compelled him to leave the country. * * * To everybody's astonishment, it was announced that Mr. N—— had left the island, and had taken up his residence at Constantinople, and renounced his religion with his hat. He became a renegade, and invested his brows with a turban. The motives assigned for this proceeding it is not necessary to mention. It is probable that he involved himself a second time by play, and that he had no other resource than the expedient of a conversion, through the painful process of which he heroically went. Having carried some money with him to Constantinople, he at first made a considerable figure. He was dressed in the extreme of Turkish fashion, and was considered to have ingratiated himself by his talents into the favour of some leading members of the Divan. His prosperity at Constantinople, however, was evanescent. His money was soon spent, and he fell into distress. Letters of the most heart-rending kind were written to his friends in Dublin, in which he represented himself as in want of the common means of subsistence. It was in this direful state of destitution that he addressed himself, in the cemeteries of Constantinople, to a person whom he guessed to be a native of these countries, and whom he discovered to be his fellow-citizen. His condition was lamentable beyond the power of description. His dress was at once the emblem of apostasy and of want. It hung in rags about a person which, from a robust magnitude of frame, had shrunk into miserable diminution. He carried starvation in his cheeks; ghastliness and misery overspread his features, and despair stared in his glazed and sunken eye. He did not long survive his calamities. The conclusion of his story may be briefly told. For a little while he continued to walk through the streets of Constantinople in search of nourishment, and haunted its cemeteries like the dogs to which Christians are compared. He had neither food, roof, nor raiment. At length he took the desperate resolution of relapsing into Christianity; for he indulged in the hope, that if he could return to his former faith, and effect his escape from Constantinople, although he could not appear in these countries again, yet, on the Continent, he might obtain at the least the means of life from the friends who, although they could not forgive his errors, might take compassion upon his distress. He accordingly endeavoured to fly from Constantinople, and induced some Englishmen who happened to be there, to furnish money enough to effect his escape. But the plot was discovered. He was pursued, and taken at a small distance from Constantinople; his head was struck off upon the beach of the Bosphorus, and his body thrown into the sea. The name of this unfortunate person was Northcote.—*Sketches, Legal and Political.*

A LAWYER belonging, as he said, to the profession which had the reputation of being fond of "fees," offered the following toast at a dinner party:—

"Fee simple, and a simple fee, and all the fees in tail,
Are nothing when compared to thee, thou best of fees—Female."

AN ADVENTURE WITH LIONS IN INDIA.

ON the evening of the 14th of March two large lions were shot in the immediate vicinity of the cantonments at Deesa. At about four o'clock in the afternoon, some natives brought intelligence that two strange animals had been seen near Old Deesa, and that none of the people knew what kind of quadrupeds they were. They were, however, declared to be neither cheetahs nor tigers. Captain Wyville, of her Majesty's 88rd Regiment—a dead shot—immediately started in pursuit, accompanied by three or four natives. On reaching the place pointed out, the captain found, to his astonishment, a full-grown lion and lioness. He, however, lost not a moment, but, taking a cool and deliberate aim, lodged a leaden pill in the carcase of the "monarch of the forest," which brought him at once to the ground stone-dead. The lady, not being accustomed to such scenes, immediately dashed off, with her new acquaintance, Captain Wyville, in full pursuit. On rounding a point, in hopes of turning her flank, our gallant Nimrod found himself at once almost on the top of the infuriated beast. He had only time to jump from his horse before she was over his back, and had fastened upon one of the beaters. The poor fellow's peril now became imminent; but his two companions, with courageous hearts, came up to his rescue, and attacked the brute with their swords. The spectacle now became awful, and inevitable death would have overtaken one or more of the brave beaters had not Captain Wyville raised his rifle and shot the lioness through the head. The skill and dexterity of the shot was enhanced by the fact that the deviation of a hair's breadth from the true aim would most likely have carried the ball to the heart of one of his undaunted companions. Captain Wyville, however, seems to possess the eye of an eagle and nerves of iron. For courage and coolness the adventure has never been surpassed, and rarely, if ever, equalled. One of the beaters has sustained considerable damage, the points of three of his fingers having been accidentally struck off by the sword of one of his companions; he is doing well, and is being carefully attended to. The animals were brought into camp and skinned. Captain Wyville, with a generosity corresponding with his bravery, ordered the sum of 100 rupees to be distributed among the brave fellows who accompanied him in his expedition.

CHINESE WOMEN.

THE abject condition in which women are held in China is well known. Polygamy and opium are the two grand curses of the empire. Polygamy, which is allowable by law, aggravates the sufferings of the married woman. When she is no longer young, when she has no children, or none of the male sex, her husband takes a second wife, of whom she becomes in some measure the servant. The household is then the seat of continual war, full of jealousies, animosities, quarrels, and not unfrequently of battles. When they are alone, they have at least the liberty of weeping in secret over the cureless sorrows of their destiny. The state of perpetual humiliation and wretchedness to which the women of China are reduced, does sometimes drive them to frightful extremities; and

the judicial annals are full of the most tragical events arising from this cause. The number of women who hang themselves, or commit suicide in various ways, is very considerable. When this catastrophe occurs in a family, the husband shows usually a great deal of emotion, for, in fact, he has suffered a considerable loss, and will be under the necessity of buying another wife. In some cases, pecuniary interest is the only motive capable of restraining within some limits the harshness of the Chinese towards their wives. When they do treat them with gentleness and moderation, it is usually on a principle of economy, as you might spare a beast of burden because it costs you money, and because, if you killed it, you would have to replace it. This hideous calculation is by no means a mere supposition of ours. In a large village to the north of Pekin, we were once witnesses of a violent quarrel between a husband and wife. After having for a long time abused each other in the most furious manner, and even hurled at each other some tolerably inoffensive projectiles, their anger still increasing, they began to break everything in the house. Several of the neighbours tried in vain to restrain them, and at length the husband, seizing a great paving-stone from the courtyard, rushed furiously into the kitchen, where the wife was expending her wrath upon the crockery, and strewing the floor with the ruins. When the husband rushed in with the paving-stone, everybody rushed forward to prevent a calamity that seemed imminent—there was no time—but the fellow dashed his paving-stone, not against his wife, fortunately, but against his great cast-iron kettle, which he stove in with the blow. The wife could not out-do this piece of extravagance, and so the quarrel ceased. A man who was standing by, then said, laughing, to the husband: "You are a fool, my elder brother; why didn't you break your wife's head with the stone, instead of your kettle? Then you would have had peace in your house." "I thought of that," replied the kind husband coolly; "but it would have been foolish. I can get my kettle mended for two hundred sapecks, and it would have cost me a great deal more to buy another wife."—*Hue*.

THE BAMBOO.

THE bamboo is one of the most valuable trees in China, and is used for almost every conceivable purpose. It is employed in making soldiers' hats and shields, umbrellas, soles of shoes, scaffolding-poles, measures, baskets, ropes, papers, pencil-holders, brooms, sedan-chairs, pipes, flower-stakes and trellis work in gardens; pillows are made of the shavings, a kind of rush cloak (for wet weather) is made of the leaves, and is called a "So-e," or garment of leaves. On the water it is used for making sails and covers for boats, for fishing-rods and fish-baskets, fishing-stakes and buoys. Catamarans are rude boats, or rather floats, formed of a few logs of bamboo lashed firmly together. In agriculture the bamboo is used in making aqueducts for conveying water to the land; it forms part of the celebrated water-wheel, as well as of the plough, the harrow, and other implements of industry. Excellent water-pipes are made of it, for conveying springs from the hills to supply houses and temples in the valleys with pure water. Its roots are often cut into the most grotesque figures;

and its stems finely carved into ornaments for the curious or into incense-burners for the temples. The Ning-po furniture, the most beautiful in China, is often inlaid with figures of people, houses, temples, and pagodas in bamboo, which form most correct and striking pictures of China and the Chinese. The young shoots are boiled and eaten, and sweetmeats are also made from them. A substance found in the joints, called "Tabasheer," is used in medicine. In the manufacture of tea it helps to form the rolling-tables, drying-baskets, and sieves; and last, though not least, the celebrated chopsticks—the most important articles in domestic use—are made from it. However incredulous the reader may be, I must still carry him a step farther, and tell him that I have not enumerated one-half of the uses to which the bamboo is applied in China. Through life the Chinaman is almost dependent upon it for his support, nor does it leave him until it carries him to his last resting-place on the hill-side; and even then, in company with the cypress, juniper, and pine, it waves over and marks his tomb.—*Fortune's Visit to the Tea Districts of China*.

JUVENILE POETESS.—The following lines were written by Esther Pearson, when only seven years of age:—

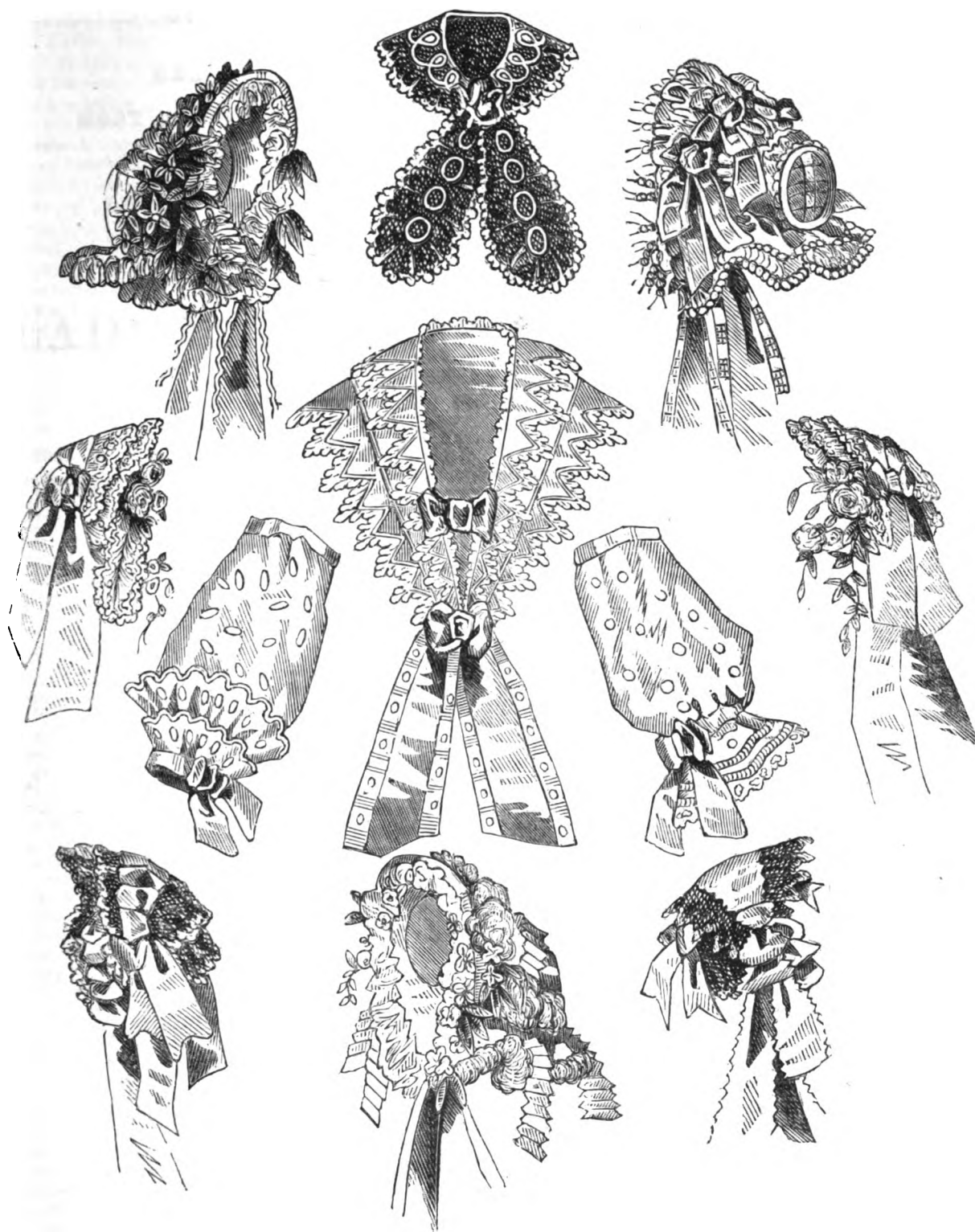
Majestic King! Great Universal Lord!
We sing thy great perfections all sublime.
But can we sing thy praise with aught less aid
Than that which comes from thee? Unsearchable
All thy perfections are, great Lord of All!
Reason and thought are lost, and vainly try
To gain the summit of that topless mount—
That boundless space—that sea without a shore.
'Tis so to all created intellectual powers;
Far different to thee; thou knowest them all,
And comprehendest all in thy great Self!

—BUDS OF HOPE.

EVERY LADY HER OWN SHOEMAKER.—The *Detroit Advertiser* says:—"Quite a large proportion of the ladies in this city make their own boots. When visiting a lady of the ton, it is a very common thing to find her busy with last, awl, waxed ends, pincers, and all the etceteras which compose the kit of the bootmaker. Two or three pairs of boots may be made in a day, and about two dollars husbanded on each pair. In most cases, however, it is fashion rather than economy which induces the employment. The result is, that the fair sex of Detroit will soon be proverbial for wearing the most elegant boots and having the prettiest feet in the Union. The ladies of New York and Boston and other eastern cities must look to their laurels."

A GENTLEMAN OF DOUAI, in France, was going out in his carriage to make some calls with his wife, when he discovered that he had left his visiting cards. He ordered his footman, recently come into his service, to go to the mantel-piece in his sitting-room, and bring the cards he should see there. The servant did as ordered, retaining the articles to be used as he would be directed, and off started the gentleman, sending in the footman with cards wherever "not-at-homes" occurred. As these were quite numerous, he turned to his servant with the question, "How many cards have you left?" "Well, sir," said the footman, very innocently, "there's the king of spades, the six of hearts, and the ace of clubs!" The poor fellow had taken the wrong "documents."

PLATE IV.



LONDON AND PARIS

Fashions for August, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 296.

AUGUST, 1855.

Vol. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
July 27th, 1855.

CHEER AMIN,

THE taste for high bodies extends even to *barège*, for this material those full at the waist in the *gerbe* or sheaf form is preferred instead of *basque*; a trimming is put which forms continuation to the flounces, this is not unfrequently quite omitted, and the fulness put into a band covered by a rather wide ceinture, tied in front with long ends; the sleeves of *barège* dresses are mostly made with frills laid on corresponding with the flounces, only that *nœuds* are added raising up each trimming the whole length of the arm, some placed inside the arm, and others on the top; these bodies close behind with plaits at the waist, which admits of their being made with runners. *Barèges* are often replaced by a new material of mohair batiste, cachemire, or *toile d'Asie*. With the low bodies *fichus* Antoinette are worn with frills of guipure or lace, headed by a ribbon *ruche*, they fasten in front with two small rounded ends or tie behind. Skirts are worn very long and full, and are put into large deep plaits, as the folds of frills and *mantelets*. Robes of *taffetalaine* are much in favour, it is a slight material, and generally made with double skirt, is very suitable for trimmings of black lace; a pretty style is with the lace on one side of the skirt, *en quilles*, with a row of graduated *nœuds* between each row of lace; if the body is plain and rounded in front a *fichu* Marie Stuart is worn over it; it is of the same material in folds, and trimmed with lace crossing in front and round behind; open pagoda sleeves, trimmed with lace.

Flounces of contrasting colours placed under pinked flounces are progressing so much in favour that they will shortly be a general fashion, and various styles are introduced. Sometimes the upper flounce, when the material is plain, is in deep vandykes, edged with feather fringe, and the under flounce straight. Dresses of clear muslin embroidered, are made with flounces embroidered, and edged by *mechlin* lace, with *taffetas* flounces of a light colour under, which has a very pretty effect. It is sometimes said that flounces are less in favour than last season; the endless variety in which they are

seen is a sufficient contradiction to that assertion, from the single flounce half-covering the skirt, to the numerous smaller ones that entirely cover it, and the variety and richness of the ornaments placed on them rather prove the great attention they receive; and those à disposition are particularly pretty; and the *chiné* styles prevail very much, on some of which are wreaths, on others detached bouquets. The *gazes de Chomberg* and *tulles grenadines* are very pretty materials, on which are placed graduated flounces; the bodies are generally low and pointed, with *berthe* composed of frills, the sleeves à *bouillon* terminating with three frills. Sleeves are worn rather short, some not lower than the elbow, terminating with frills.

Under-sleeves are made of insertions sewed together, and each join is covered by a very narrow black velvet. We have before mentioned the great use made of black velvet on all articles of dress, as well as the mixture of white and black lace. Very few sleeves are worn quite plain; they are made with frills, that is, half-wide to the elbow, or with two frills, according to the material.

A new style is likely to be very generally adopted in gloves; those à la *mousquetaire* are very fashionable. The deep cuffs of velvet moire or *taffetas* embroidered, are thus designated; they are rather deep, and enlarge gradually, fastening with three small buttons, according to fancy; they generally rise rather high on the arm, having no space between the sleeve and wrist; the cuffs are usually the same colour as the glove.

Little girls of eight and ten, as well as ladies, wear the corsages or *basquines* of black *taffetas*, with coloured skirts; fringes or fluted ribbons trim the *basquines*; their collars are square, of cambric, with a simple embroidery, or two rows of narrow valenciennes, separated by an insertion.

Twilled materials of white, *ecru*, or nankin colour are much used for children's wear, braided with round and flat braid intermixed, which produces a very pretty effect, forming a sort of relief; these twills form very pretty costumes of every description, frocks, *paletots*, *rotondes*. The *rotondes* or *pele-rines* of white twill are preferred to *paletots* or *pardessus*; they are richly braided, and sometimes trimmed with valenciennes lace; they have small square collars, turned back and fastened by a cord or *taffetas* ribbon. Their *toilettes*, when of popeline, alpaga, or *mousseline de laine* are frequently accompanied by a *rotonde* the same as the dress; and for chilly weather, they are of black silk, slightly wadded and

lined with pink, trimmed with braid in patterns, or of gray angola flannel, trimmed with narrow velvets. The large Leghorn or Swiss hats are still preferred for children, trimmed with handsome ribbons, and sometimes with wreaths of flowers; they also wear drawn silk bonnets of a round shape of pink, white, or blue, ornamented with rose buds round the crown and edge.

In every way black and white continues in high fashion; but it is particularly in bonnets that this fancy prevails. Nothing is prettier than capotes of tulle bouillonné, intermixed with narrow black velvet, placed in three rows between each bouillonné, or in lozenge shape, through which the tulle forms small creves or puffs; the same trimming is used on white taffetas bonnets, a rose, a sprig of acacia or peach flowers, forming the usual ornament; the edge has frequently a voilette. Straw bonnets, with a bunch of green grapes and trimming of black velvet are very pretty. The bonnets decidedly come more on the head. Leghorns are of the Pamela form, garden bonnet and carriage bonnet, which is ornamented with feathers or ribbon. The dislike generally entertained for the present style is not diminished. It has been asserted that next year will produce so complete a revolution in this part of our toilette, as to substitute hats.

China crape shaws or scarfs of white lace are the predominant out-door costume, with dresses of muslin or light textures. A mantille, composed of three trimmings of white guipure, had nœuds of velvet between each, with long ends. Another mantelet, made of guipure, was very small and open; and trimmed with a bouillonné of guipure, through which a pink ribbon was passed, and at intervals of four or five inches rosettes of black velvet. This mantelet, which reached to the waist, was bordered by three frills laid on a tulle so transparent that they preserved all the light effect of the material; they were festonnées and headed by a bouillon, with pink ribbon through. They continue to be worn of a small size, those in application of silk on tulle, both white and black, are pretty; they are frequently ornamented by ruches of satin ribbon. Rotondes or Talmas of moires are very useful; they are trimmed with narrow velvets, fringe, or lace.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Promenade Dress.—Robe of taffetas, ornamented down the centre of the skirt with embroidery in gauze. Jacket-body with very deep basque and triple bell sleeve, all similarly embroidered. Capote of tissu de paille and pink crape.

Carriage Dress.—Robe of taffetas à disposition chiné, jacket-body. Mantelet of embroidered muslin, with frill, and trimmed with ruches. Bonnet of taffetas and paille de riz.

Promenade Dress.—Robe of glacé silk, with jacket-body, ornamented with a revers pinked, and frills to the basque and sleeves. Capote of lilac silk, ornamented with ruches and wheat-ears.

Walking Dress.—Robe of pink grenadine; the skirt is covered by three deep flounces in small vandykes; the body high and pointed at the waist. Bonnet of white lace and paille de riz.

Déjeuner Dress.—Robe of embroidered muslin, with flounces; full body, with ceinture of ribbon. Mantelet of deep moire, ornamented with vandykes of velvet and deep fringe. Capote of pink crape, profusely ornamented with fruit.

PLATE II.

Ball Dress.—Robe of tulle, with several rows of bouillons interspersed with roses, and two deep flounces of lace covering the skirt; pointed body, with berthe of bouillons and lace, and lace sleeves. Coiffure of hair, with flowers and beads.

Promenade Dress.—Robe of blue taffetas; the body is high, with bretelles, edged with small ruches; sleeves formed of bells, edged with ruches; the skirt is covered with flounces, edged by a ruche rising up, and forms a detached scollop. Bonnet of paille crape and straw.

Child's Dress.—Frock of pink silk, with pinked flounces. Paletot of velvet.

Walking Dress.—Robe of barège, with flounces and high body. Talma of green silk, trimmed with fringe, headed by stamped velvet. Bonnet of fancy straw, trimmed with ruches and bunch of flowers at the side.

Carriage Dress.—Robe of Mousseline cachemire; high body, with basque and revers festonné, and continued as frills round the basque; sleeves bouillonné at the top, terminating with three frills. Bonnet of pink crape.

PLATE III.

Déjeuner Dress.—Robe of taffetas chiné à disposition; jacket-body with pelerine, revers festonné, sleeves of bouillons and frills. Bonnet of lace and paille de riz, with flowers.

Child's Dress.—Frock of white muslin, covered with flounces festonnés. Mantelet of taffetas, trimmed with flutings of ribbon. Capote of white silk.

Promenade Dress.—Robe of grenadine, with flounces and full body. Rotonde or Talma of taffetas, trimmed with stamped velvet and fringe. Bonnet of crape, with flowers.

Carriage Dress.—Robe of spotted muslin, with three deep flounces, ornamented by rows of narrow black velvet. Mantelet of taffetas, trimmed with two rows of lace, headed by a fluting of ribbon in a scollop. Bonnet of tulle and black velvet, ornamented with fruit.

Promenade Dress.—Robe of moire, with double skirt and jacket-body. Talma of taffetas, trimmed with white lace and three rows of gauze. Bonnet of taffetas, with voilette.

PLATE IV.

Pelerine of white satin ribbon cut in vandykes, and edged with blond. It is fastened at the waist with a bow and ends of ribbon, and has also another bow placed a little above the other.

Neck-tie of black blond, with lappets of the same, trimmed with pink satin gimps and a rosette of the same colour.

First bonnet, of white crape, ornamented with jasmine flowers and bunches of leaves.

Second ditto, of orange-coloured silk and blond, trimmed with narrow ribbon to match, and garnished inside the edge with ears of wheat and scarlet poppies.

Carriage bonnet, of emerald green satin, trimmed with marabout feathers round the front, and also on the curtain. It has several ends of fancy ribbon placed on it. The cap is trimmed with small lilac-coloured flowers.

Dress cap of rich lace, trimmed with roses and white satin ribbon.

Second ditto, of blond, with large white roses, and bunches of leaves and pale blue ribbon.

Morning cap, of black lace and pink ribbon.

Ditto, composed of the same, trimmed with purple.

White under-sleeves, of cambric, with red and straw-coloured ribbon bows.

DESCRIPTION OF MODEL.

The newest casaques are those with pelerine, forming châle; we therefore judge it may be acceptable to our subscribers to have a model of one. When the jacket or casaque are trimmed with lace, it should also ornament the pelerine, having a narrower lace above it, which is continued up the front, and headed by a ruche of narrow gauze ribbon, or one fringed on both sides, or guipure may be used in the same way. When the jacket has a frilling of the same material, it is headed by a ruche à la vieille of ribbon, which is also put round the pelerine. We think it may hardly be necessary to mention that the front is the pointed side of the pattern, and it is joined on to the body, not loose in front.



Fashions for LONDON AND PARIS. August 1855.





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THE PARIS INDUSTRIAL EXHIBITION.

To the English visitor it is gratifying to find that all the great staple branches of the manufactures of this country are creditably represented. The textile branches of our industry are perhaps more complete than any other, and the great flax, cotton, and woollen manufactures of France will find sturdy competitors in the manufactures of Manchester and the West Riding. The flax industry of the United Kingdom affords an admirable illustration of the state of that branch of our manufactures, and from its present position useful lessons on the subject of prohibitory tariffs and protective duties may be learned by the manufacturers and government of France.

For a long period the linen trade of Ireland was fostered by considerable bounties, which but a few years since were entirely removed; and, although subjected to severe competition with other countries, and having a duty of 40 per cent. imposed upon their productions by their largest consumer—France—the Irish manufacturers have not only kept their ground, but have made a progress proportionately equal to any which has been made in the cotton trade. In 1832, when the home market was secured to the manufacturer, prices were nearly 50 per cent. higher than in 1850, when the protection was entirely removed. Thus, cambric handkerchiefs which sold in 1833 for 8s. 3d. per dozen, and for 7s. in 1838, sold for 2s. 10d. in 1848; while, in the best qualities, we find that those which sold for 35s. per dozen in 1833 sold for 28s. in 1838, and for 18s. in 1848. This reduction in price has been mainly effected in the spinning process—the old mode of hand-spinning having been very generally superseded by steam power. The reduction in price of linen yarns during this period, as compared with cotton, has been nearly 40 per cent. in favour of the former; but, notwithstanding the great decrease in price which has taken place in linen, the consumers of this country are benefited by it to a comparatively small extent, for by far the greater proportion of the linen manufactured is exported to foreign countries. That which was formerly a domestic branch of industry, the material of which was grown, spun, and worn by the people of this country, has now, to a great extent, become a foreign one, relying upon the raw produce of, and exporting the finished fabric to, foreign countries. If the visitor to the Exposition would correctly estimate the value and extent of the flax manufacture of the United Kingdom, he should compare its development with the present condition of the flax industry in the other countries of Europe. During the last year the number of spindles employed in the flax manufacture of England was 256,568; in Scotland, 303,124; making, together with Ireland, a total for the United Kingdom of 1,063,693. In France the number of spindles is about 350,000, the factories being situated chiefly in the departments Du Nord, Calvados, Finisterre, and Pas de Calais. In Belgium there are about 100,000 spindles in operation, the factories being at Ghent, Malines, Brussels, Liege, and Tournai. Holland possesses only one factory, of about 6000 spindles, in Friesland. In Switzerland there are three or four small establishments, working from 8,000 to 10,000 spindles in all. Russia has two large factories, one at Alexandrofsky and the other at Moscow, together numbering about 50,000 spindles. Spain has two or three, containing about 6,000

spindles. Austria possesses eight factories, with about 30,000 spindles in operation. In the states of the Zollverein about 80,000 are estimated to be in use; and in the United States there are twelve small factories, situated in the states of New York, Pennsylvania, Massachusetts, and New Jersey, and numbering between them 14,550 spindles. It has been estimated that the average cost of buildings, machinery, and motive power, is 4l. 10s. per spindle, so that it would appear that there is altogether a fixed capital of 8,000,000l. invested in this trade, of which sum nearly 5,000,000l. belongs to the United Kingdom.

A gentleman connected with this department of the British Exposition has furnished some interesting particulars respecting the export trade of the linens of Ireland and the manufacture of damask cloths in that country. He stated that the export trade has steadily increased for a series of years. Under the Linen Board bounties were paid on the export of several kinds of fabrics, the last having ceased only in 1830. Although these bounties in the earlier period of the manufacture tended to encourage an export trade, the true source of its late increase has been in the improvement in the spinning and general manufacture, which permitted a gradual reduction in price, and thus supplanted the Belgian, German, and French manufacturers in neutral markets. At one period the supply of South America and the West Indies was chiefly in the hands of the Germans, but the Irish trade advanced so much more rapidly, owing to various improvements, that German linens almost entirely disappeared, and the Irish, until quite recently, commanded the market. One kind of Irish linen largely sold in South America is termed "Silesias," and is made up in imitation of the goods formerly supplied by that province in Germany. The New World takes the great mass of linens exported, those sent to the eastern hemisphere being of very trifling amount in comparison.

In America 39,000,000 of persons consume annually more than two yards of Irish linens per head, while 228,000,000 in Europe take but one thirty-eighth part of a yard per head. This difference does not arise so much from the consumption being proportionably less in the countries of the Old World as from the high duties which most of the European states maintain on the import of these fabrics, and from the small disposition to use them in Asia and Africa, where cotton fabrics are almost exclusively used. It is more than probable that a reduction of price on linen may ultimately increase its consumption in the East. Already the exports to the Levant have been considerably augmented. The gross returns of the quantities and of the declared value of linen manufactures and yarns exported from the United Kingdom during the past year are very satisfactory. Of woven goods there were 128,780,362 yards, having a value of 3,827,443l. The thread, tapes, and small wares were valued at 285,333l., and of linen yarns there were 18,518,273 lbs., amounting in value to 935,939l., forming a total of 5,048,615l. sterling.

The show of Irish damask cloths is very complete, and it would appear that the damasks of Ireland hold a good position with respect to the artistic character and high quality of the article produced. The skill of the weaver and the taste of the artist have combined to produce some of the finest specimens of textile industry which have

ever left the looms of any manufacturing nation in the world. This Irish damask manufacture, which has now risen to more than ordinary importance, was first introduced at Lisburn by the late Mr. William Coulson, about 1764. With the encouragement he received from the Linen Board of Dublin, he was enabled so far to foster and improve the manufacture as to lay the foundation of the present prosperous condition of this trade; and for some years past the high-class damasks of the north of Ireland having rivalled those of Saxony. One of the ancestors of the Waringes, of Waringstown, is said to have sent a qualified person over to Germany at the latter part of the seventeenth or the beginning of the eighteenth century, in order to learn the trade and introduce it into Ireland. Mr. Henning, a damask manufacturer of Waringstown, has in his possession a damask table cloth woven there in 1717. It was made in commemoration of the coronation of George I., and displays the royal arms, and the officers of state in procession, together with a map of the city of London. Should circumstances lead to a revision of French and German duties on these articles, it is easy to imagine that the coarse linen cloths ordinarily in use in those countries, amongst people singularly alive to the influence of elegant taste, would soon disappear before the cheap and pretty-looking damasks and diapers of the north of Ireland and of Scotland; and the prospects in this direction are certainly increased by the fact that latterly a successful attempt has been made in the production of light damasks by steam-power, in which a fair quality has been attained. This will in all probability lead to the Irish manufacturer meeting the Belgian and the German in those neutral markets from which, until the improvements in machine-spinning enabled him to manufacture more cheaply, he was excluded, but in which Irish products are now in demand.

In common with all other branches of textile manufactures, the Jacquard machine has effected a great revolution in the mode by which the more elaborate damasks are produced—affording facilities for elaborating ornamental accessories with certainty and comparative cheapness; and whether the visitor looks at the productions of Great Britain and Ireland, or examines the very elaborate specimens of damask weaving displayed by Austria and Belgium, he will at once discover that its influence in the manufacture of flax has been scarcely less marked than in that of silk, although the latter had the advantage of priority of application.

There are sixty-two British exhibitors of manufactures from flax and hemp, and they comprise among them the names of nearly all the largest manufacturers of England, Scotland, and Ireland.

THE DUKE OF WELLINGTON ON POLITICAL PARTIES.
—"I regret, and am almost ashamed of what has passed in England lately. I am no party politician, but I wish that old friends would unite and form a strong government to carry the country through its difficulties; and I hope that the day is not very distant on which the people will find out that the best way of serving the country is not by forming parties to oppose or support particular men."—*The Duke of Buckingham's Court and Cabinets of George III.*

THE FOUNTAIN.

INTO the sunahine,
Full of the light,
Leaping and flashing,
From morn till night.

Into the moonlight,
Whiter than snow,
Waving so flower-like,
When the winds blow.

Into the starlight,
Rushing in spray,
Happy at midnight,
Happy by day.

Ever in motion,
Blithsome and cheery,
Still climbing heavenward,
Never weary.

Glad of all weathers,
Still seeming best,
Upward or downward,
Motion thy rest.

Full of free nature,
Nothing can tame,
Changed every moment,
Ever the same.

Ceaseless aspiring,
Ceaseless content,
Darkness or sunahine,
Thy element.

Glorious fountain,
Let my heart be,
Fresh, changeful, constant,
Upward like thee.

—J. B. LOWELL.

CRONSTADT

Is a strongly-fortified garrison, and is the great safeguard of the metropolis. The population in the summer, when all is lively in the docks and navy-yard, is about thirty thousand, but in the winter not more than twelve thousand. This is the great depôt of the northern fleet of the empire. In the dock appropriated to the ships-of-war I should think forty might be accommodated; and when we arrived there were twelve ships-of-the-line all undergoing repairs and receiving outfit, while in the river, directly around the "North Star," were several noble steamers belonging to the government, and we at once recognised the "Kamtchatka," built for the czar in New York a few years ago. An immense harbour for merchantmen attracted our notice. It will receive, I should think, seven or eight hundred, and certainly not less than five hundred were in it during our visit; among these were several of our own country. I noticed the "Peterhoff" of Boston, the "Sewell" of the same port, and other eastern ships. The fortifications are of vast strength, and it seems as if no ship could pass the rocky inlet and its auxiliary forts with safety, if its passage was

disputed. The water is quite shallow, and the law is exceedingly severe against placing any obstruction in the access to the Neva. No ballast or waste is allowed to be thrown overboard off the town. We found the town without any particular charm; but the arsenal and navy-yard, with its ships, impressed us most favourably. The navy is as fine looking as could be desired, and no American would feel mortified if he saw such vessels carrying the banner of his country. As we lay at anchor, we were much gratified to watch the incessant transit of steam and tow boats up and down from St. Petersburg to Cronstadt. The scene was one of great interest. I differ entirely from the guide-books as to the beauty of the shore on the passage to the capital; so far from being tame, I regard the prospect off to the right as very fine. From the deck of the "North Star" I saw distinctly the rays of the setting sun play on the domes of the churches and the golden spire of the admiralty, although we were at a distance of about eighteen miles. Our friends visited in Cronstadt the marine cadet building and the naval hospital. These are very spacious edifices, and are both conducted admirably. They are under the eye of the emperor, who frequently drops in to make an *unexpected* visitation. The hospital is regarded as a modern institution. The streets are so wide, and the people in them so few and far between, that we instantly felt that the place looked solitary. It was here that we learned that the cholera was in St. Petersburg, and that not a few cases existed in Cronstadt. And here I may observe, that for a day before our arrival, and all the next day, there was scarcely a person on board our ship who had not, in some degree, the premonitory symptoms of this awful scourge of nations.

There is but little "life" in St. Petersburg. The city feels the dead weight of despotism. The breath of the autocrat would seem to freeze the free blood of men.—St. Petersburg, however, is very fine by "moonlight:"—

The great street of the city—the Broadway—is the Neffsky Perspective, named after Alexander Neffsky, the patron saint of St. Petersburg. I think this and the other two streets, radiating from the admiralty, are two hundred feet wide. The channel-gutter is in the middle of the street, and on each side of it are wooden pavements broad enough to allow two carriages or waggons to cross each other. The pavements are wide and well made. Many of the shops and stores on this perspective are fine, and have very much the appearance of similar establishments in New York, London, or Paris. I know not how it is, but I never before felt so solitary in a large city. There are few persons in the streets, and certainly seven out of ten we meet are serfs; and all the drosky-drivers are wrapped up in long, blue, coarse cloth coats down to their heels, and the waist tied with a red scarf, leather thong, or rope. The hat is a queer-looking affair, very low-crowned and bell-shaped. I have never seen so many lifeless, inanimate faces, as in Russia. The countenance is sallow, eyes sunken, and beards are mostly yellow. In these great streets, and over the vast Admiralty-square, amid the palaces and vast buildings, I rambled by moonlight, and was never weary while watching the queen of heaven climbing over dome, minaret, and facade. It was then that I realised the magnitude of this strange city, and felt that it had *now* an air of antiquity and grandeur that no other city I have seen can

boast. By the light of the moon I could not distinguish the brick, plaster, and stucco from granite or marble; but by the light of day this illusion was dispelled.

Our visit to the Winter Palace had been arranged by the kindness of Mr. Muller, and we found free admission to every portion of this regal abode. This building presents a marble front upon the Neva of nearly eight hundred feet, and the rear, which lies upon the immense square, is of plaster, but richly adorned. Its form is a square. On entrance we all had to deposit greatcoats, as only dresscoats are tolerated in the precincts of imperial majesty. The grand staircase is one of wonderful beauty, and we happened to see the great carpet put upon it, as the royal family were to visit the palace the next day. This wonderful mansion was destroyed by fire December 29th, 1837, and was rebuilt in less than two years. I think no capital in Europe can boast of such a royal residence. It is vain to attempt a description of so much splendour as I saw; for one room after another, till we had gone through a hundred, seemed to surpass in magnificence all its predecessors. The St. George's Hall is the most beautiful apartment, I suppose, in the world; certainly it is superior to any saloon at Versailles. Imagine a room one hundred and forty feet by sixty; on either side are twenty columns of porphyry, the bases and capitals most richly gilt. These pillars are the support, not only of the ceiling, but of a noble gallery, the balustrade of which is of the most highly elaborate workmanship. The Salle Blanche, where the great gala fêtes are held, is entirely decorated with white ornaments, profusely adorned with the richest gildings. In passing from the first room to this last, we went through a gallery of national portraits; among the heroes of the empire we were much interested with the likenesses of Barclay de Tolly and England's Iron Duke, Suwarrow, and Kutuzoff. The empress's state drawing-room was thought by our ladies to be the gem of the palace; and certainly its pictures, vases, &c., are wondrous. It is gilt from floor to ceiling, except a space of two feet from the floor, which is a deep French blue. The hangings and furniture of all the royal apartments proper entirely surpass the splendour of Buckingham Palace, Windsor, and the Tuileries. The room containing the diamonds and regalia excited the interest of all in our party; and on no consideration would we have been deprived of the pleasure of seeing this unrivalled collection of treasures. Rubies, diamonds, emeralds, and pearls,—why, the room was full of them. The imperial crown pleased me better than any diadem I have seen in the regalia of other kingdoms. It is surmounted with a wreath of oak-leaves formed of diamonds,—and not small ones,—and in the sceptre is one supposed to be the largest in the world. Its history is remarkable. It was purchased by Catherine II. from a Greek slave, and for the small amount of four hundred and fifty thousand rubles, to which was added a pension for life. The time occupied by an examination of this palace was double what I have ever seen devoted to any other. The servants who escorted us all wore the imperial liveries, and were tall, fine-looking men. The great dining-room is a very noble saloon; and here and in the next room we saw the immense collection of gold plate, in which the czar surpasses all his royal brethren in Europe.

Our great regret at leaving Russia is not having seen the great, and I believe good man, the emperor, who has done so much to elevate the condition of the masses in his extensive dominions, and to improve the entire country. I leave Russia with exalted opinions of the wisdom and patriotism of the emperor, and doubt not that, if his life be spared, Russia will continue to advance in all that makes a country great and powerful and happy. I have heard anecdotes in plenty respecting the czar, and all of them reflect great honour upon the qualities of his head and heart; but I do not feel that I am at liberty to state them in this public manner, as they were related to me in the social circle by men who are favourably situated to know their truth. Some of our party saw the emperor at the church of the palace, at Peterhoff; but I spent that Sabbath in the city. Had we remained a day or two longer we should have seen the emperor on board; but his time and thoughts had all been engrossed with the pressing affairs of the great vexed question between Russia and Turkey.—*Dr. Choules's Cruise in the Baltic.*

AN AMERICAN ON DANCING.—“When she (Cerito) is dancing, it is purely an animal perfection that enthralled your eyes. Your senses are steeped in it; but they are not carried away as they would be by the witcheries of Carlotta. No marvellous magic bewilders you, as it used to do when gazing on the matchless and floating form of Tagioni. You are not startled into admiration as you have been by the faultless figure and wonderful movements of the Ellsler, who was by far the most perfect mechanical dancer of the three. Your admiration for Cerito is a sensual one. Your rapture is neither a marvel, nor is it joy. * * * You wish to know her, to bask in her broad and happy smile, and revel in her laugh, for Cerito can—or could when I knew her—laugh as freshly and as merrily as any country hoyden who had barely counted fifteen summers.”—*You have Heard of Them.*

STOPPING at a village inn there came on a thunder-storm, and Captain Hall, surprised that a new country should have reached such perfection in these meteorologic manufactures, said to a bystander, “Why, you have very heavy thunder here.” “Well, yes,” replied the man, “we have, considering the number of inhabitants.”

WHEN General Whitfield, Indian agent, visited the Cheyennes, and a few other wild tribes of Indians, to pay their annuities last autumn, they informed him that the next year he must bring them one thousand white squaws, and the balance they would take in money. They prefer white squaws to cash. Sensible fellows!

THE Earl of Carlisle, when president of the dinner of the Society for Diseases of the Chest, gave as a toast “the ladies,” adding “that though he could not wish they might abstain from inflicting wounds of the heart upon others, he hoped they would never experience disease of the chest themselves.”

FASHIONS, OLD, IN DRESS.

[From Timbs's “Curiosities of London.”]

THE mutability of dress is proverbial; but old fashions are retained among Londoners to a far greater extent than one would at first imagine. Thus, the whole dress of the boys of Christ's Hospital is the costume of the citizens of London at the time of the foundation of that charity by Edward VI. Blue coats were the common habit of apprentices and serving-men, and yellow stockings were very generally worn at this period. The jackets of our firemen and watermen are also of this date.

The Yeomen of the Guard, royal beef-eaters (buffetiers), wear the dress of private soldiers of the time of Henry VII, with some variation; but it has continued unaltered since at least the reign of Charles II, in the scarlet embroidered tunic, the red stockings, the parti-coloured shoe-bows, the stiff white ruff, and the black velvet cap with its circlet of red, blue, and white ribbon-knots.

The London charity-school girls wear the plain mob-cap and long gloves of the time of Queen Ann. In the brass badge of the cab and omnibus men we see a retention of the dress of the Elizabethan retainers; while the shoulder-knots that once decked an officer now adorn a footman. He alone carries the cane which was borne by ladies and physicians in our time. The sailors' dress of the era of William III is now seen amongst our fishermen. The University dress is as old as the age of the Smithfield martyrs. The linen bands of the pulpit and the bar are abridgments of the falling collar. The butchers' blue is a guild uniform.

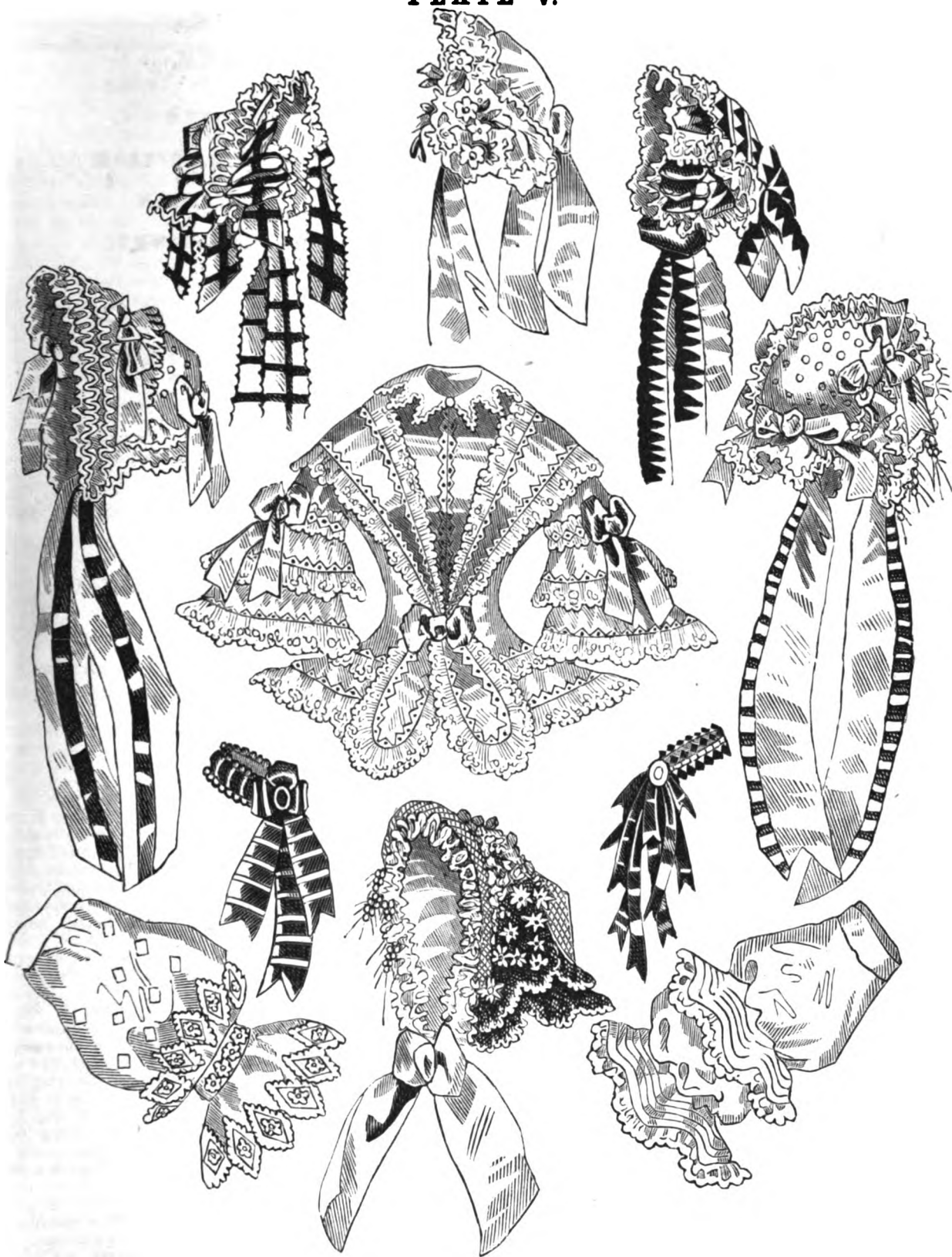
The fashion of scarlet coat, flap-waistcoat, and frilled sleeves survived into this century. The last man in London who is believed to have worn this costume was a quack doctor, who lived in a corner house of Salisbury Square.

What will not fashion do to gratify her ever-changing conceits? She has even ransacked the tombs for a “new pattern,” in the starched frill and flounce of the *shroud*, known as *pinking*. This has been sold to our belles by the furnishing undertakers of the metropolis, whose trade thus lay almost as much among the living as the dead.

THE ART OF WRITING.—To Ladies who wish to improve themselves in an elegant accomplishment so as to write with beauty, legibility, and expedition, the system taught by Mr. Carstairs is peculiarly recommended by the facility of its acquirement. Numerous proofs are produced as well as testimonials from the nobility, and likewise from the mercantile community, showing that this is the only system whereby the most illegible hand may be converted in a beautiful and expeditious manuscript in a few easy lessons.

A LADY of respectability was detected by her husband last week in an “Awful Failure” shop. Her excuse was that she was going to get “a bargain.” The injured husband immediately put her into a cab, and has since laid a formal complaint before her respected mother.

PLATE V.



LONDON AND PARIS
Fashions for September, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 297.

SEPTEMBER, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
August 27th, 1855.

CHERE AMIE,

WALKING dresses are mostly composed of taffetas or other silk materials, ornamented with laces or gimps. Some ladies prefer feather trimmings, so much in fashion. Marron colour continues also to be worn: it harmonizes so well with the real black laces. In the country, simplicity is always admired; and redingotes of printed muslin or white cambric muslin, with insertions and bands of open trimmings, are in favour. Black is always fashionable; and, for home wear, many ladies, with ottoman veste of velvet and steel buttons, trimmed with black lace, add a pretty little cap of black lace ornamented with ribbon. Bretelles are almost exclusively worn by very young ladies: for those much advanced, drapery is preferred, particularly for dress, whilst with high bodies the berthe round behind, forming fichu in front, with point, is fashionable. In all thin materials, flounces are indispensable, and vary in number according to taste. Short figures should never exceed four; whilst tall persons may have as many as seven. But fashion is very capricious, as is instanced in the make of bodies, which are worn full with ceintures à la Watteau and Pompadour, or Mignon—a German style. The ornaments on them constitute the chief novelty; the sleeves are with frills, flat at the top, with small bouffants; the skirts are gathered in thin materials, but in round hollow plaits when of silk.

A new sleeve has appeared, but meets with so little favour that, unless modified, it is not likely to become a favourite. It is composed, at the top, of a round bouillon, terminating with a deep frill in perpendicular folds, sometimes with pattes above of moire placed obliquely. The whole effect is so inelegant, we augur little for its success.

Taffetas is decidedly the favourite material this season for the promenade; muslins, organdys, and grenadines are reserved for carriage or dinner dresses, and barège is abandoned to the simplest toilette. All dresses with high bodies admit of being ornamented by a berthe of the same material, of which we give a Model with this Number. It forms a

very pretty addition to the high body, and different styles are used to vary the uniformity of the plain high body; fancy ribbons, velvets, and fringes are all used; on the Medici form three ruches of lace or pink taffetas, bouillons or blond are placed in the fan form, the waist rounded without basques. The bretelles or braces of ribbon worn on some bodies have given the idea of making them of embroidered muslin, edged with Valenciennes or Mechlin lace; they are narrow, pass across the shoulders, meet at the waist, which they encircle, and have a pretty effect on a dress of striped or light silk. Chemisettes, with collars of lace and insertions, continue to be worn with a nœud of velvet or ribbon. Fichus bretelles are also of embroidered muslin, and insertions of Valenciennes nœuds of ribbon on the shoulders and at the waist. Fichus Antoinette are worn with lace bodies either of embroidered muslin, point d'Angleterre, or thread guipure; they tie behind and fasten in front by a nœud of ribbon.

Basquines or jackets of black taffetas, but more particularly of black lace, are much in fashion, with skirts having the flounces covered by others of black lace, headed by a ribbon ruche. These basquines are not tight, but hang loose over the figure, showing the colour of the under body, whether high or low.

An entirely new form of dress is a body or corsalet with very long waist rounded off, a little open towards the bottom, the same sort of form rounding off at the throat, and closing up the front with steel or gold buttons. A plain basquine, prolonged round the waist, the sleeves in large folds to the middle of the arm, terminating with bouillon below the elbow and then plain, fastening with buttons, and deep cuffs of guipure with square collar to match; the skirt in large flat plaits, confined at the waist and widening out, descend the skirt regularly; the only trimming is a rich gothic design to the knee on each side. These costumes are generally of a gray colour.

Muslin dresses are made with three flounces having broad hems, which are edged with narrow velvet, and with the light dresses of the season, barèges, mousseline de laine, grenadines. Loose berthes are worn, made of blond or lace, with ruches and nœuds of ribbon. Cannezones are much in demand, particularly those of black tulle, ornamented by black velvet; but even those of white muslin are trimmed with very narrow black velvet, as well as the mantelet and bodies of dresses, which is equally used on the robes of moire antique. The low bodies of muslin dresses are worn with bretelles (braces)

of embroidered muslin trimmed with lace, crossing in front, and either forming two ends on the front of the body or crossing behind; they are sometimes replaced by ribbon.

Casaques with pelerines are new and much approved; they are of the shawl form, the jacket being trimmed with a wide lace, the pelerine and pagoda sleeves to match; sometimes a second lace, narrower, falls on the deep one. Small fancy voilettes are very fashionable; some, being embroidered with straw, are very pretty with open straw bonnets ornamented with field flowers and wheat; other voilettes are embroidered in straw-coloured silk with edge festonné; sometimes bunches of flowers or feather confine the folds of the voilette at the sides, and enable it to droop prettily on the edge of the bonnet and the throat; some are trimmed with ruches of ribbon, and have a pretty effect when turned back on the bonnet. These ruches are of the same colour as the tulle, harmonizing with that of the bonnet. The Leghorn bonnets this month are decidedly of the Pamela form: the fronts much larger and round, inclining a little on the forehead, each side being raised by large bunches of roses or wild flowers with long brides; the outside with cordon of flowers, intermixed with coques of ribbon and long ends.

Feather trimmings, so much used now on dresses, are equally applicable for bonnets in resilles or fringes, and they harmonize so well with black or white laces and velvet, the contrast they offer being in high favour. Pretty bonnets are made of white crape with flat runners, each being separated by a narrow black velvet, ornamented at the side by a rosette of tulle edged with black velvet and a single rose in the centre of it.

The capelline or calèche bonnets are always much in request in Paris at this season, by ladies who are returning to the country or sea-side; they are made to advance a little on the face and protect it from the sun, and deep bavolet to protect the neck. Marron is a favourite colour, lined with pink; with voilette of marron, tulle and ruches of pink ribbon. More elegant ones are made of pink and blue taffetas, covered by a voilette of spotted tulle. More simple ones again are made of batiste. As the season advances, bonnets of satin with ornaments of velvet replace the open straws, and the crape flowers will be succeeded by those with velvet petals, if not entirely of velvet.

Ladies wear of a morning pretty little caps of black lace ornamented by coques of ribbon; and for dinner many little coiffures are formed of two rows of lace placed on front of the head and confined by nœuds of black velvet with ends floating behind; at the sides a lappet of lace; and behind a rose encircled with a plain black lappet, the ends falling back with the two wide ribbons. Nothing is prettier than a coiffure of white lace confined by a nœud of black velvet.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of barège, with deep flounces and full body, with ceinture. China crape shawl, embroidered and trimmed with gold-coloured fringe. Capote à coulisses of pink silk, with nœud of ribbon on the top.

Carriage Dress.—Robe of taffetas, with double skirt, each being ornamented by three rows of graduated flounces. Jacket-body, with very deep basques, closing up the front with small buttons and a wide fringe forming revers from the shoulders; the sleeves of the bell form, edged with fringe. Bonnet of crape and lace.

Déjeuner Dress.—Robe of pink grenadine, with triple skirt, ornamented by small ruches of ribbon forming border, laid on standing; high body with deep basques and triple bell sleeve, all ornamented by ribbon ruches; collar and sleeves of lace. Capote of paille de riz and lace.

Walking Dress.—Robe of taffetas, with high body, ornamented by bretelles of the same, edged by small ruches; the ends are long and rounded; the flounces on the skirt similarly trimmed. Bonnet of fancy straw with flowers.

Dinner Dress.—Robe of organdy, with three flounces embroidered. Jacket of violet silk, trimmed with bands of stamped velvet. Col broche of guipure. Coiffure of ribbon and flowers.

PLATE II.

Public Déjeuner Dress.—Robe of taffetas, ornamented by colonnes of ribbon bouillonné, rising up the skirt and forming bretelles on the high body. Mantelet of taffetas, trimmed with fringe and velvet. Capote of paille crape.

Young Lady's Dress.—Robe of pink barège, with flounces edged by rows of narrow velvet. Jacket-body, trimmed with frills of the same and narrow black velvet. Bonnet of paille de riz with voilette.

Dinner Dress.—Robe of moire, high body, closing with fancy buttons; double revers with scalloped edge forming point at the waist; the skirt ornamented en tablier by revers; the sleeves tight to the elbow, terminating with frills, and lace ones under. Coiffure of lace and velvet ribbon.

Promenade Dress.—Robe of taffetas, the skirt covered by embroidered flounces; the body high with revers, and the sleeves covered by frills. Bonnet of paille de riz, with fauchon of lace and geraniums intermixed with lace.

Carriage Dress.—Robe of grenadine à disposition, with flounces covering the skirt. Mantelet of white taffetas trimmed with narrow frills and fringe. Capote of taffetas and ribbon, with ruches of lace at the edge.

PLATE III.

Carriage Dress.—Robe of taffetas, with three deep flounces: on each is a full ruche in deep vandykes. Jacket-body and pagoda sleeves trimmed to correspond. Mantelet, with frills of embroidered muslin. Bonnet of tissue de paille ornamented with feathers.

Little Girl's Dress.—Frock of checked barège, with double skirt, full body, and short sleeves with under ones and guimpe of muslin. Fichu Antoinette of muslin, trimmed with lace, tying behind. Straw hat, with torsade of ribbon encircling the crown.

Promenade Dress.—Robe of taffetas, with flounces, edged by a wide fringe; high body, with basques trimmed as well as the sleeves with fringe. Pamela bonnet of paille de riz and flowers. Mantelet of velvet and black lace.

Carriage Dress.—Robe of moire, with three flounces, edged by spots of velvet and narrow bouillons in three rows; high body, with berthe to correspond. Mantelet of the same, trimmed with frills edged by black lace and rows of narrow velvet above. Bonnet of pink satin and ornaments of velvet.

Toilette de Campagne.—Robe of taffetas, covered with numerous flounces; pinked corsage; Watteau revers and frills on the sleeves, pinked. Chemisette and under-sleeves of cambric. Hat of brown straw, with wreath of field flowers encircling the crown; puffing of ribbon inside, and nœuds at the ears with long brides.

PLATE IV.

Public Promenade Dress.—Robe of grenadine, with three flounces edged with narrow fringe, and bands of moire with narrow black velvet between; high body with basques. Mantelet of black lace, headed by bouillons. Bonnet of satin and lace.

Public Déjeuner Dress.—Robe of organdy, with flounces having broad hem with ribbon through; full body with ceinture. Talma of taffetas, trimmed with lace headed by a plisse of ribbon. Bonnets of taffetas and paille de riz, with chrysanthemums.



For 19th Century Fashion Plate







Morning Dress.—Robe of taffetas, with jacket-body, sleeves of pinked frills and bouillons, and flounces pinked on the skirt. Head dress of tulle and ribbon.

Little Girl's Dress.—Frock of organdy, with flounces and full body with basque trimmed with ruches. Pamela bonnet of fancy straw.

Carriage Dress.—Robe of striped muslin, with flounces headed by embroidery. Mantelet of taffetas, with revers of velvet trimmed with rich fringe. Bonnet of tissu de paille and taffetas trimmed with lace and velvet.

PLATE V.

Jacket made of white muslin, trimmed with lace and vandyke insertion; the bows on the sleeves and at the waist are of pink satin ribbon.

Bonnet for the sea-side, composed of spotted net, plain on the crown, and made with puffings round the front; the trimmings are of scarlet gauze ribbon.

Second bonnet of the same, with the addition of ears of barley placed on the cap.

Promenade chapeau of black lace, trimmed with blue corn flowers and wheat; strings of broad white ribbon.

First cap, made of tulle, with checked ribbon.

Morning cap of cambric, trimmed with small white flowers and lace.

Third cap of blond, with trimmings of dark yellow ribbon, edged with black.

White sleeves of embroidered muslin.

First bracelet of wide maroon-coloured velvet.

Second, of narrow blue velvet.

DESCRIPTION OF MODEL.

THE Model with this Number is of a berthe with rounded ends forming fichu, crossing in front of the body: it is suitable for all high bodies that are closed. It may be trimmed with lace or fringes according with the ornaments used on the dress, and forms a pretty addition to a high body, no matter of what material it is composed. The small piece is the back, joining on the shoulder for about an inch, as the slant indicates, and the remainder is left open.

FARINACEOUS DIET UNIVERSAL.

IN the East we find large nations of men subsisting almost entirely on rice; there are millions in China and Hindostan whose food is simple and almost exclusively vegetable. It is well known that the Bedouins, among whom are some of the finest examples of physical strength and endurance anywhere to be found, subsist almost entirely on flour and camel's milk, with the dates and other fruits which their climate produces; and these men are frequently subjected to the most exhausting labour and fatigue. The porters at Constantinople subsist entirely upon vegetable food, and accomplish feats of strength which would startle the men of London, who take their daily beef and beer. Dr. Dick, in some papers recently published in the *Medical Gazette*, states—"It is usual for the copper miners of Central Chili to carry loads of ore of 200 lbs. weight up 80 perpendicular yards twelve times a day. When they reach the mouth of the pit, they are in a state of apparent fearful exhaustion, covered with perspiration, their chests heaving, yet after briefly resting, they descend again. Their diet is entirely vege-

table: breakfast, consisting of sixteen figs and two small loaves of bread; dinner, boiled beans; supper, roasted wheat grain. They scarcely ever taste meat, yet on this simple diet they perform a labour that would almost kill many men." He also adds, "The diet of the Affghan consists of bread, curdled milk and water. He lives in a climate which often produces in one day extreme heat and cold; he will undergo as much fatigue and exert as much strength as the porters of London, who are fed on flesh and ale, neither is he subject to their acute and obstinate disorders." He says further that the Arabs of the Red Sea, who live with little exception on dates and melons, carry burdens of such extraordinary magnitudes that their specific mention to an European would seem romance.

The Hindoos have, from time immemorial, subsisted on a purely vegetable diet, from motives of religion and humanity, and the calm intellectuality of the people, and the beauty and strength of their frames, sufficiently testify of the beneficial tendencies of that kind of food. It has, however, been stated that the Hindoos lack moral energy, and that this is in consequence of their diet; but Professor Graham, in his "Science of Human Life," has well explained this seeming deficiency. "It should be remembered that, as a general rule, the Hindoos are addicted to habits which, even upon a perfect system of diet, could such be found, would render them in very slight degree different to what we find them. From their earliest youth they are accustomed to every narcotic and stimulant: the use of opium in all its forms, the universal indulgence in the betel and hashish, and the most unbounded licentiousness, have been for many ages the characteristics of the people of Hindostan, and combined with this for thousands of years, their political, civil, social, and religious usages and institutions, have been such as are calculated to crush, or rather to preclude, all enterprise, to subdue all energy, and to make any people indolent and inactive." But on comparing Hindoo with Hindoo, we shall find, that living under all circumstances, with regard to food and climate, but differing only in their moral habits, are men who may compare with the finest models both of bodily and mental activity that the world can produce. We must not forget also that it was this same people who, under Porus, nearly succeeded in stopping the progress of Alexander of Macedon, at the head of his victorious troops; and it was this same people who made such an heroic resistance to the semi-barbarous and savage followers of Nadir Shah. The sepoys in the British army are said to be far superior in health and activity to the other troops, and it has been a matter of surprise to observe the rapidity with which they recover from the most fearful wounds.

Among three hundred millions of persons in China, there are less than five millions who use animal food at all, and these in very small quantity. The Landers tell us that most of the tribes which inhabit Africa, subsist exclusively on vegetable food.

In an admirable essay on the influence of diet in the Cure of Disease, read before the Society of Guy's Hospital by Lionel Craucour, Esq., he remarks, that animal food is not required for the full development of animal strength; and if I understand Dr. Addison rightly, I conclude he is of the same opinion, though I must in fairness state that I believe he considers it immaterial on what food man lives; considering that he has

such an undoubted adaptability of organization as to allow of his subsisting equally well on any or every kind of diet. In the south of Europe, the gallegos or porters of Galicia, who are in the habit of carrying immense burthens, subsist entirely on the most simple food: vegetables swimming in olive oil, slices of melon, and the coarsest bread is their sustenance. The Russian peasantry from their poverty are unable to procure animal food. Their diet consists of the most acrid vegetables—pickled cucumbers, pickled cabbages, rye, black bread, and garlic. They are described as generally a strong and healthy race, and presenting more examples of longevity than perhaps any nation. The allowance to the Russian grenadiers is 8 lbs. of black bread, 4 lbs. of oil, and one of salt, per man, for eight days. It is said that the Polish soldiers under Napoleon, who subsisted on their natural diet of oatmeal-bread and potatoes, were among the most vigorous and active men in his army. Rollin, in the introduction to his *Ancient History*, says that the Greek athletes were not allowed any animal food, they were fed on dried figs, nuts, and coarse bread, were required to observe the strictest continence, and to abstain from all vinous stimulants. The Roman soldiers, during the time of Rome's greatest glory, were allowed only vegetable food, their allowance being only four bushels of corn per month. All must recollect the story of the Samnite deputies finding the consul Carius dressing his own dinner, which consisted simply of herbs. Even to the citizens, the amount of animal food was limited by law. By the Licinian law, no more than three pounds of flesh was allowed to be brought to any table, but as much of the fruits of the ground as was thought proper. By the Fannian law, no food was allowed to be brought to table but one hen, and that not fattened for the purpose. Isolated examples that health and strength, either of mind or body, are not affected by abstinence from animal food, might be given in great numbers. The strongest man mentioned in profane history, Milo of Crotona, was a disciple of the wise Pythagoras, who forbade the use of any but vegetable food. Lord Heathfield, the brave defender of Gibraltar, and John Howard, the great philanthropist, followed the same system.

LITERATURE: ITS PATRONS AND PRIZES.

It has been said or sung, "The golden age never was the present age;" but we thought on the 15th of August last, on a visit to the London Tavern, Bishopsgate Street, where was convened a numerous meeting of the purchasers of the "*Englishwoman's Domestic Magazine*," to witness the ballot for the two hundred prize cheques given by the Proprietors of that Magazine to their numerous subscribers, that they (the Proprietors of that Magazine) must have well nigh, if not quite, realized the golden age; and rejoiced in the realization by the ample spreading of their riches before their patrons and subscribers. This was the third gathering for disposing of, by ballot, the gifts which had been provided for those who held the fortunate cheques. At the first meeting in 1853, there was a ballot for twenty-five gold watches

worth fifteen guineas each. At the second meeting in 1854, there was distributed to successful holders of cheques one hundred gold chains, valued at four hundred guineas. And at the third gathering in August, to which we have referred, there was distributed two hundred prize cheques, again amounting to four hundred guineas, to the successful holders of corresponding cheques. The plan of distributing was by ballot; and five ladies, taken promiscuously from the annual public meeting at the London Tavern, hold the ballot bags and themselves produce the numbers: consequently, the purchasers and subscribers have the distribution entirely in their own hands. How it is done may be questioned: that it is done and honourably done cannot be questioned: there is not a doubt that truth and fairness govern this magnificent annual distribution. In 1856, the gifts will be larger in amount, and every subscriber either to the numbers published monthly, or to the volumes published annually, will have an interest in this distribution. But a word or two in reference to the merits of the Magazine itself.

The design of the Editor of the "*Englishwoman's Domestic Magazine*," is to suggest modes of thought and to supply the means of legitimate appropriation of ideas. There is a judicious selection of pieces well calculated to inform. No source has been neglected or overlooked from which light can be obtained, and the Magazine will be found equally instructive to those advanced in life as to the young in years. Every page affords examples of accurate knowledge aptly applied, and proves that the Editor has thought rather on what the reader would most require than on displaying his own learning: and we say willingly of the numbers of this Magazine that they justify the respect paid to them: they are warm-hearted and thoughtful.

MAGIC FOR TOURISTS AND PIC NIC PARTIES.—Our attention has been called, 'not to Aladdin's Wonderful Lamp, but to the Patent Fusee Candle Cooking Lamp, patented by Mr. Samuel Clarke of Albany Street, Regent's Park. It is an invention which answers the purpose of a cooking utensil, a looking glass, and a lamp. It may be carried in a lady's reticule, or a gentleman's coat pocket—being in fact a miniature kitchen stove, with all that is required to stew, boil, or curry. To summer pic nic parties it will be invaluable—but to the army and navy, and emigrants likewise, it is an invention above all price—giving not only the power to produce the daily savoury mess quickly and economically, but likewise calculated to add to the comfort of the tent or the cabin in times of sickness, or giving the means of obtaining warm food, when, through storm and tempest or other causes, all other means necessarily fail. We strongly recommend to our fair subscribers whenever they contemplate sending a gift to a relative or friend either in the army or navy, engaged either before Sebastopol or in the Baltic, whatever else they omit to send not to fail to send one of these Patent Fusee Candle Lamps. It is indeed a boon for army, navy, emigrants, or whomsoever, either for warfare, commerce, or pleasure, may be induced to travel.

AN ABDUCTION BY AN ORANG-OUTANG.

A PAPER recently read before the American Geographical Society, by Captain Gibson, lately returned from the East Indies, brings out some new facts as to the tribes of orang-outangs inhabiting the deserts of that part of the world.

"My statement of the extraordinary peculiarities of these apparently semi-human beings, has led to the expression of so much curiosity to know more of them by some, and of scepticism as to the fact of their existence on the part of others, that I have deemed it due to myself and to public curiosity, to give some additional facts, along with all the corroborative evidence that has fallen under my observation.

"While at Mintok, Palembang, and Batavia, I heard many remarkable stories of the agility, audacity, and especially of the superhuman strength of the orang-outang. I will trespass upon your attention by relating one of the most extraordinary, at the same time one of the best attested, which I heard while at Batavia. Lieutenant Shoch, of the Dutch East India army, was on a march with a small detachment of troops and coolies on the southern coast of Borneo; he had encamped, on one occasion, during the noonday heat, on the banks of one of the small tributaries of the Bangarmassin. The lieutenant had with him his domestic establishment, which included his daughter—a playful and interesting little girl of the age of thirteen.

"One day, while wandering in the jungle beyond the prescribed limits of the camp, and having, from the oppressive heat, loosened her garments and thrown them off almost to nudity, the beauty of her person excited the notice of an orang-outang, who sprang upon her and carried her off. Her piercing screams rang through the forest to the ears of her dozing protectors, and roused every man in the camp. The swift, bare-footed coolies were foremost in pursuit; and now the cry rings in the agonized father's ears that his daughter is devoured by a *bianatang*—again, that an orang-outang has carried her off. He rushes, half frenzied, with the whole company, to the thicket from whence the screams proceeded—and there, among the topmost limbs of an enormous banyan, the father beheld his daughter naked, bleeding, and struggling in the grasp of a powerful orang-outang, who held her tightly, yet easily, with one arm, while he sprang lightly from limb to limb, as if wholly unincumbered. It was in vain to think of shooting the monster, so agile was he. The Dyak coolies, knowing the habits of the orang-outang, and knowing that he will always plunge into the nearest stream when hard pressed, began a system of operations to drive him to the water: they set up a great shout, throwing missiles of all kinds, and agitating the underbrush, while some proceeded to ascend the tree. By the redoubled exertions of the whole company, the monster was driven towards the water, yet still holding tightly to the poor girl.

"At last, the monster and his victim were seen on an outstretching limb overhanging the stream; the coolies, who are among the expertest swimmers in the world, immediately lined the banks; the soldiers continued the

outcries and throwing of missiles. He clasped his prize more tightly, took a survey of the water and of his upward-gazing enemies, and then leaped into the flood below. He had hardly touched the water ere fifty resolute swimmers plunged in in pursuit. As he rises a dozen human arms are reached out towards him; he is grasped; others lay hold upon the insensible girl; the orang-outang used both arms in defence; and, after lacerating the bodies of some of the coolies with his powerful, nervous claws, finally succeeded in diving beyond the reach of his pursuers, and in escaping down the stream; while bleeding, insensible *Ledah* was restored to the arms of her father and nurses, in whose hands she was ultimately restored to consciousness, health, and strength once more."

THE CLIMATE IN THE CRIMEA.—The following information, relative to the climate in the Crimea, will doubtless tend to allay the apprehensions of those in this country whose friends and relations will pass the winter before Sebastopol. It is given by Mr. James Sinclair, who from 1838 to 1852 resided there as gardener to Prince Woronzow, and may therefore be relied upon. He says:—"The open-air calendar of gardening for that, the south coast of the Crimea, with the exception of some few sowings in April, would suit to a nicety the whole south coast of England, from Cardigan to Harwich. If you place Eupatoria in Cardigan Bay, contract the Bristol Channel to the dimensions of the inlet before Sebastopol, and put Torquay at the head of the bay, to represent Inkermann; make the Land's End, Cape Khersonese, and the Isle of White, Balaklava, and so on down to Harwich, which represents Kaffa; then add our south coast climate to that of the Crimea, and we are not far short of the mark. The winters are just as variable in the Crimea, as they are in London or Edinburgh, but not so long. The summers are much warmer and longer than with us; the spring is earlier and the autumn is later there than here. Occasionally, but at long intervals, the frost is harder there than in England, by a few degrees, but does not last so long; for several winters in succession, the snow never lies long on the coast, and the same kinds of plants do not require the same amount of protection in hard winters there as they do on the coast of Devonshire, because they ripen better by the hot summers in this part of the Crimea. The climate, however, is more relaxing than with us, and low bilious fevers creep on more and more on our people, after the first few years; but my friend was seven years in the Crimea before he felt the effects of the climate; and, at last, he was reluctantly obliged to come home, to recruit his strength, "on leave of absence," with a promise to return after a year or so with new and improved breeds of plants and animals, and may be to plant vineyards on the shores of the Bosphorus, when the Prince, his master, "occupies the seat of the Sultan at Stamboul;" but Menschikoff made a mess of it, and sent off my friend and fellow labourers, before I wrote the calendar of operations for the gardens in the Crimea; but he is safe, and so will our soldiers be, for anything of a winter they may meet with there.

THE STRENGTH OF SEBASTOPOL.

THE earliest idea of a strong place implied the existence merely of walls too high to be escalated and too thick to be battered down by any force then known. When gunpowder, however, was discovered and heavy ordnance invented, these defences soon lost their strength, and then recourse was had to the expedients of a sunken wall and ditch. By digging a ditch and building the wall, as it were, in it, a defence of masonry was still provided, which was not visible, and therefore not exposed to fire except on very close approach. The loss of height, however, thus occasioned, reduced the armament of the defenders to a single line, since cannon could only be mounted on so much of the crest of the wall as overtopped the ditch, and this, consequently, was the measure of the defenders' force. The ramparts of a fortified town, instead of presenting the lofty walls of an old city, scarcely seemed to rise above the ground, and the guns were all on this level. To strengthen the defence, therefore, and augment the means of fire at the command of the besiegers, the system of bastions was adopted. This system consisted in throwing out from the ramparts angular projections, the fire from which would sweep along, and thereby protect certain portions of the face of the wall. The theory itself was as old as the oldest scheme of fortification, for the same object was sought in those projecting towers which may be seen at intervals in the remains or plans of any old walls or castles, but the idea was elaborated by Italian engineers so skilfully and completely that at last forts assumed the outlines of stars; every front of a fortification appeared protected by the flanking fire of one or more batteries, and it seemed as if such places must be impregnable. A very simple discovery, however, entirely demolished all this system. If the reader will look at or draw upon paper one of these bastions, in its form of a half diamond or top of a lancet, he will observe that a position may be easily taken by an assailant outside the walls so as exactly to catch one face or side of the bastion at right angles. For instance, if the line or face of that side is prolonged upon the paper, and then a battery is supposed to be planted across this prolonged line, it will be evident that the shots from such battery would strike the guns of the bastion on their sides. In aid of this idea a new mode of firing was adopted, by which shots were so fired as just to pitch over the parapet, and run along inside the face of the bastion by successive rebounds. The consequence was, that in these rebounds they struck the guns of the defences, and dismounted or disabled them. The fire of the bastion became extinguished accordingly, and the besiegers having no longer anything but the plain front of a wall to deal with, brought up their own batteries as close as they pleased without fear, breached the wall, and effected an entrance into the place. All this while, be it observed, the obstacle between the besiegers and the town was still a wall—a perpendicular wall, to get at which, so as to escalate it or batter it successfully, was the single object; and the continued superiority of the assailants consisted in this—that they could always secure an ascendancy of fire. If the place, indeed, could be protected by high walls, with two or three tiers of defences, then this condition might be changed, but in that case the walls themselves, being

fully exposed, must in the end yield to the stroke of cannon shot. They were therefore sunk, as we have described, to the level of a single plane or floor above the ground, and when the attempt to compensate for this weakness of defence by the bastion system had failed, there appeared no longer any escape from the conclusion that the means of attack were superior to the means of defence.

Recently, however, an engineer of our own country projected a new system of fortification, the leading principle of which was to construct the defences of such material as would bear exposure to fire, and consequently permit such an elevation of the ramparts as would allow of an accumulation of guns for direct firing sufficient to overpower a besieging force without recourse to the bastion system. This engineer was Mr. James Fergusson, and all that we need say of his system at present is, that it consisted in the erection of earthworks instead of walls of masonry, and that it throws considerable light upon the operations now proceeding before Sebastopol. Here, by the construction of earthworks, tier above tier, which seems the essence of the system, the guns of the defence can be made almost as numerous at any given point as the guns of the attack, and the first condition or assumption, therefore, on which sieges used to proceed—viz. that the besiegers could always at a selected point, command a superiority of fire—entirely fails. There is no wall whatever, or next to none, between the allied forces and Sebastopol; but there is in front of the town a long line of earthworks, mounting apparently at some points as many as three tiers of guns, and it is against this line that our own batteries are planted. Here and there, as at the Flagstaff Battery and the Redan, the defences do assume the bastion form, and here our fire seems to have told with the greatest effect; but, as the works are constructed of earth, and therefore easily repaired, and as the Russians are apparently nearly as strong in artillery as we are, the ordinary advantages on the side of the besiegers have been wanting.

KING'S EFFERVESCENT CITRATE OF MAGNESIA.—On a recent visit to the Crystal Palace our attention was directed to a most agreeable and efficacious saline aperient and febrifuge known as "*King's Effervescent Citrate of Magnesia*." The Citrate is a powder. Taken in a small quantity and dissolved in water, it forms a wholesome, cooling beverage in warm weather, which would be universally adopted if universally known. It is far preferable to soda water or lemonade, especially when sweetened with sugar or flavoured by the addition of a teaspoonful or two of any syrup, such as raspberry or orange. Persons who desire a warm aperient dose may easily render it so by the addition of a little syrup of ginger. Being portable, and not affected by temperature, ladies will find it as well suited for travelling as for home use.

AN old lady put a question, at a railway station, to a very pompous-looking gentleman, who was talking loudly about steam communication. "Pray, sir, what is steam?" "Steam, ma'am is, ah!—steam is—ah!—steam is—steam!" "I knew that chap couldnt tell ye," said a rough-looking fellow standing by; "but steam is a bucket of water in a tremendous perspiration."

PLATE V.



LONDON AND PARIS

Fashions for October, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 297.

OCTOBER, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
September 27th, 1855.

CHERE AMIE,

TAFFETAS of broad stripes, shaded or checked, are in high favour, and form pretty autumnal dresses, with high bodies, buttoning, without basques, which are replaced by a wide resille fringe, narrow ones to match, terminating the pagoda sleeve. Casaques or jackets are now made of velvet or moire, trimmed with black lace and fringe, and small *nœuds* and ends of narrow velvet. The *berthes*, which used to be confined to low bodies, are now much used on high ones; they form small *fichu*, crossing in front with rounded ends; they are trimmed with lace or fringe; they may be made of any kind of material, but the colour must be the same as the dress; many rather form small *pelerines*, rounded at the back and narrow in front as a *revers*, with ends crossing at the waist; they are considered a great improvement to the high bodies, which, of course, must be tight and plain. Low bodies are again more worn, with *fichu Antoinette*; they form a change to the long-continued high bodies.

As the season advances for former clothing, plain *cache-mires* as well as cloth dresses are spoken of, with very full skirts and *basquines* *gros de Tours*, *gros d'Afrique*, *damas* and *moire antique* are enriched by the flounces and trimmings of lace, but *taffetas* maintain their ground. The number of flounces, is, however, reduced; but, on the other hand, many dresses are made, with several flounces, on which are narrow velvets or fringe. The narrow velvet trimmings quite preserve their favour, and are used with advantage on coloured materials, as well as white. Fringes are also much used on autumnal dresses; the *castelane* and *sevillienne* with acorns, will be much in favour, and particularly feather fringes, equally worn on dresses and *mantelets*; some forming *resilles*, others mossy, as *marabouts*.

Barèges, which are still worn, look very well ornamented by black lace, particularly of the *marron* colour; the skirt covered with flounces, ornamented with narrow black velvet, and edged by black lace; the body full, with *bretelles* of velvet and lace.

For ball dresses, small wreaths or cordons of artificial flowers is a fashion now very frequently adopted to ornament white dresses, which admit of every description of flowers; those with *pompadour* *ruches* and streamers of ribbon are chiefly confined to youthful persons. Vine leaves of tinted colours are very effective on dresses of white crape; the double skirts edged with wreaths of leaves, and others rising up horizontally. Skirts of pink or blue *taffetas* are worn, with *basquines* of white or black *tulle bouillonné*, and crossed by narrow ribbons, which terminate with bows and ends. Black and white, though sometimes criticised, continue to be worn. Dresses of white *organdy* are made with twelve or fifteen flounces, edged by three rows of narrow velvet, having *ceinture* *bretelle* of velvet and bunch of roses in the centre; fringes of *marabouts* are also much admired to trim flounces in pink, lilac, and black; the *berthe* and sleeves should correspond. All dresses now making have two or three flounces, on which flounces of black lace are placed more or less deep. Dresses of black *taffetas*, with three deep flounces *festonnés*, over which is a lace flounce, with *mantelet* to correspond, form very pretty walking *toilettes*.

A new autumnal *mantelet* has appeared, which may be made of the same material as the dress: it is a shawl *mantelet*, made high, covering the shoulders, and forming two points, falling one on the other, closing in front by a row of buttons. Numerous and elegant *mantelets* are of *taffetas*, black, scabious, or violet, entirely covered by embroidery of the same colour; the form greatly resembles that worn this summer, not extending below the waist, and trimmed either with lace, fringe, or frills embroidered, reaching half way down the skirt: this style of trimming is too becoming to the figure to be easily abandoned; they are sometimes *festonnés*, embroidered in deep flutes, and very wide, but gradually reduced to the arm and very narrow in front; they will be worn more on the shoulders, and many quite high, with *revers*, closing or not.

Very small cloaks are made of cloth, not lined; or of *cachemire*, lined with *taffetas* of the colour of the cloak and trimming, handsomer ones are made of *moire antique*, lined with coloured plush. Small *Talmas* of cloth and plush are numerous; but embroidered velvet *mantelets*, with deep frills of the same, form the richest carriage *toilettes*; whilst for travelling use, large *bourneous* with hoods will be found useful of cloth, as well as loose *paletots*.

Terry velvets, checked satins with blue or *marron* grounds,

with resille broché, or stamped with velvet of contrasting colour, as black on ruby, again are seen in bonnets. As the season advances, materials are thicker and colours darker; feathers, as well as flowers with petals of velvet, ornament them. We are promised a little increase in the size of bonnets: very pretty ones are made for autumn wear of crape and black lace, with small touffes of feathers or bunches of flowers. A new material is announced for winter bonnets, composed of a guipure of velvet lace and chenille. Fancy velvet trimmings, as well as ornaments of satin and lace, will be as much used on bonnets as on flounces.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Carriage Dress.—Robe of taffetas, with two deep flounces, ornamented by narrow velvet in pattern and lines; jacket-body, with corresponding trimming. Mantelet of green velvet, trimmed with white lace. Bonnet of pink crape.

Little Girl's Dress.—Robe of pink taffetas, with full high body, the skirt covered by pinked flounces.

Promenade Dress.—Robe of popeline, with tight high body and bretelles. Mantelet of velvet, trimmed with black lace and ruches of ribbon. Bonnet of crinoline and taffetas, with voilette of blond.

Promenade Dress.—Robe of taffetas à disposition, with three flounces scalloped, and edged with narrow fringe; jacket-body closing with buttons; sleeves with frills. Bonnet of pink taffetas, with flowers.

Walking Dress.—Robe of green taffetas, with two deep flounces, edged by wide fringe; high body, with pelerine well trimmed with fringe, and small mantelet to correspond. Bonnet of straw and Terry velvet.

PLATE II.

Carriage Dress.—Robe of popeline, with flounces edged by bands of moire; jacket-body mantelet of pink silk, covered by frills, headed by ruches of ribbon. Bonnet of taffetas and straw.

Public Promenade Dress.—Robe of taffetas, ornamented by bands broché in the material; high body, closing with buttons, revers and bands matching the skirt, and edge the frills of the sleeves. Mantelet of white lace. Bonnet of green silk, with flowers.

Evening Dress.—Robe of pink taffetas, the skirt ornamented by flounces of lace, and bretelles of white lace on the body; the hair in bandeaux, with drooping flowers.

Promenade Dress.—Robe of striped silk, with high body. Mantelet of black moire, trimmed with lace. Bonnet of tissu de paille and velvet, trimmed with black lace.

Walking Dress.—Robe of mousseline cachemire, the skirt covered with flounces; full body and mantelet of the same, with deep frill. Bonnet of Terry velvet and satin.

PLATE III.

Carriage Dress.—Robe of taffetas, with pattern chiné; two deep flounces on the skirt; jacket-body of violet taffetas, ornamented with black lace. Bonnet of fancy straw, with velvet flowers.

Promenade Dress.—Robe of green taffetas; the skirt is covered with flounces, trimmed with stamped velvet; the high body buttoning in front, with pelerine revers. Mantelet the same as dress, trimmed with rich bullion fringe. Bonnet of white Terry velvet, trimmed with lilac.

Dinner Dress.—Robe of pink taffetas, with pink flounces; plain body, buttoning in front; sleeves of three bouillons, terminating with frills. Coiffure of lace and velvet clouds.

Young Lady's Dress.—Frock of mousseline cachemire, and paletot of blue taffetas, with rich fringe, headed by ruche of ribbon. Capote of Terry velvet and satin.

Carriage Dress.—Robe of taffetas, with flounces ornamented by bands of moire; high body, with bretelles to match. Mantelet of embroidered muslin, with ruche of pink ribbon. Bonnet of fancy straw, trimmed with ruches of ribbon and velvet flowers.

PLATE IV.

Carriage Dress.—Robe of taffetas, with flounces ornamented by bands of stamped velvet; jacket-body, with bretelles of stamped velvet. Mantelet of velvet, with fringe. Bonnet of Terry velvet and satin.

Promenade Dress.—Robe of moire, with double skirt; high body fastening behind. Mantelet scarf of black lace. Bonnet of white silk, trimmed with feathers and black velvet.

Walking Dress.—Robe of popeline, with jacket-body. Mantelet of taffetas, with frills and ruches of ribbon. Capote of straw and ribbon.

Carriage Dress.—Robe of striped silk, with high body; bretelles to match the stripes; sleeve with frills, edged with stripes. Bonnet of taffetas and crinoline, with feathers.

Promenade Dress.—Robe of popeline, with three deep flounces, edged with fringe; high body, with pelerine revers, ornamented with fringe; sleeves with three bells, also finished with fringe. Bonnet of pink silk and black lace, with feathers.

PLATE V.

Carriage bonnet, composed of myrtle green satin, trimmed with ribbon to correspond, and bouquets of pink flowers placed round the front on a fall of black blond.

Promenade Chapeau, of fancy straw, trimmed with scarlet ribbon, and a large rose on each side; the cap inside is of blond, mixed with bows and flowers.

Chapeau, of brown satin, trimmed with rich velvet ribbon of the same colour; some dark brown velvet leaves are placed on one side of the cap, and a few also over the crown.

Pelerine of net, trimmed with wide lace, and fastened at the waist with a rosette of amber coloured satin.

Evening cape, made of blond, with broad checked ribbon, and garnished with dark blue flowers placed amid the puffs of blond.

Second ditto, of blond and pink ribbon, with small bunches of grapes on each side.

Morning cap, composed of lace, with lilac coloured ribbons and flowers of the same colour.

Second one, of muslin and lace, trimmed with acrisse ribbon.

Dress cap, of blond and white satin ribbon, with white flowers and velvet leaves on each side.

Second ditto, made of lace, with bows and ends of green ribbon, and a bunch of white roses at the side.

DESCRIPTION OF MODEL.

We give with this month a model of a sleeve with single frill, which is intended to be put on in four deep flutes, and confined down about two inches below the top to form a heading; the frill should be edged by fringe or lace corresponding with the jacket or bertha.

WHILE fining a delinquent for creating "a smoke nuisance," the Thames police magistrate warned the offender that as the fines are doubled at each new conviction, a thirtieth offence could be visited with a fine sufficient to pay off the National Debt!



Fashions for LONDON AND PARIS (1855)



PLATE 105





Pl. III

FASHIONS FOR LONDON AND PARIS OCTOBER 1855.

KISSING THE SULTAN'S TOE.

THEY are only the highest dignitaries of the Mussulman empire who have the right to kiss the feet of the glorious Sultan. This surpassing honour is reserved for the Vizier, the ministers, and a few privileged pachas. The Vizier started from the angle of the kiosk which was at the right of the Sultan, described a semi-circle within the line formed by the guards and musicians, and, arriving in front of the throne, advanced to the footstool after performing the Oriental salutation, and there—bending over the feet of his master—kissed his boot as reverentially as a fervent Catholic could kiss the toe of the Pope.

This done, he retired backwards, and gave place to another. Then followed the same salutation, the same genuflection, the same prostration, and the same manner of approaching and retiring, performed by seven or eight of the foremost personages in the empire.

During these adorations the countenance of the Sultan remained impassive and expressionless. His fixed dark eyes looked without seeing, like eyes of marble in a statue; no movement of a muscle, no play of countenance—nothing to induce a belief that he observed what was passing. In fact, the superb Padischah was evidently unable to see across the vast space that separated him from humanity—the humble worms which crawled in the dust at his feet. And yet this immobility had in it nothing offensive or overstrained. It was the mere aristocratic negligence and abstraction of the Grand Seigneur, receiving the homage which was his due without giving himself a thought on the subject—the drowsy indifference of the deity fatigued by the adoration of his devotees, themselves too happy in being permitted to adore him.

I could not help remarking, in looking upon the pachas whom the occasion had assembled, the universal corpulence of the persons of high degree in Turkey. They attain proportions literally monstrous; and to some of them the performance of this ceremony was truly laborious. One can hardly conceive anything more grotesque than the contortions of these unhappy men, compelled—with reverence and solemnity—to stoop to the earth and rise again; and some of them—whose breadth exceeded their height—narrowly escaped burying their noses in the ground and remaining extended at the feet of their master. Beside these prodigious Turks Lablache would seem slender and small, and this excessive corpulence overtakes the Turks at an early age, too.

I have encountered, at the Sweet Waters of Europe and Asia young sons of pachas already incumbered with fat at the age of ten or twelve years, and certainly weighing two hundred pounds. The horses which carried them were already bending beneath their monstrous weight. By way of contrast, however, it is scarcely less remarkable that all the inferior officials are made up of nothing but skin and bone; and thus are presented the extremes—literal caricatures of fat and lean. The diminution of fat preserves an inverse mathematical proportion to the elevation of the grade of the individual.

One would say that office was distributed according to weight.

Next after the pachas, in this act of homage, came the Sheik-ul-Islam, in his white caftan and turban of the same colour, crossed in front by a band of gold. The Sheik-ul-Islam is the Mahomedan Patriarch; next to the Sultan in the religious scale, and consequently exceedingly powerful and greatly revered. When, therefore, after the usual salutation, he was about to kiss the Sultan's foot, as the others had done, Abdul-Medjid broke, for the first time, his calm imperturbability, and, raising the Sheik graciously, prevented the actual performance of that homage. The Ulemahs, or prelates of Islamism, then defiled before the Sultan; but, instead of kissing his foot, they were content with touching with their lips the hem of his surtout, not being sufficiently great personages to aspire to the more distinguished honour. And here a little incident disturbed the ceremony.

A former Scherif of Mecca, who had been removed from office for his excess of fanaticism, approached and threw himself at the feet of the Sultan, who, however, repulsed him sharply enough to prevent his performing any act of homage, and dismissed him with an imperious gesture of refusal. Two tall young men—almost mulattoes in complexion, and seemingly his sons—also essayed to throw themselves at the Sultan's feet, but were no better received; and the whole three were conducted out of the circle. To the Ulemahs succeeded other officials, civil and military, of less elevated grade, who could not presume to kiss either the boot or the robe; an end of the Sultan's sash, held by a pasha, offered its fringe of gold to their lips, at the extremity of the divan. Enough for them to touch anything that had been in contact with their master. They came, one after another, described the entire circle, holding one hand to the forehead and the other to the heart, and, after bending to the earth, touched the scarf, and passed on. The dwarf standing behind the throne watched the whole with the malicious grimace of an evil-disposed gnome. During all this time the band played airs from *l'Elisir d'Amour* and *Lucrezia Borgia*; the cannon thundered in the distance, and the pigeons, frightened from the eaves of Sultan-Bajazet, flew in hurried circles above the centre of the seraglio. When the last functionary had paid his homage, the Sultan re-entered his kiosk amid tumultuous sobs; and we returned to Pera, to seek that breakfast of which by this time we stood cruelly in need.—*Gautier's Constantinople of To-day.*

RAVAGES OF BEARS IN SPAIN.—The sportsmen at Luchon having received information that several bears had made their appearance in the neighbourhood of the Spanish frontier, where they had destroyed several cows, lately formed themselves in two bands, one to act in Aragon, and the other in Catalonia. In two days it was announced that the one in Aragon had killed one bear and wounded another, but that unfortunately one of the party had been seriously wounded in an encounter with one of them, and was obliged to be left at a house to receive medical assistance. The party who went into Catalonia also killed one large bear and two cubs.

THE WOOD.

"These shades are still the abode
Of undissembled gladness: the thick roof
Of green and stirring branches is alive
And musical with birds, that sing and sport
In wantonness of spirit; while, below,
The squirrel, with raised paws and forms erect,
Chirps merrily.

Throngs of insects in the glade
Try their thin wings, and dance in the warm beam
That waked them into life. Even the green trees
Partake the deep contentment: as they bend
To the soft winds, the sun from the blue sky
Looks in, and sheds a blessing on the scene.

Scarce less the cleft-born wild flower seems to enjoy
Existence, than the winged plunderer
That sucks its sweets—The rivulet
Sends forth glad sounds, and tripping o'er its bed
Of pebbly sands, or leaping down the rocks,
Seems with continuous laughter to rejoice
In its own being."

—BRYANT.

FAILINGS OF EMINENT MEN.

THE infirmities of distinguished men will always be visible in proportion as their knowledge of them is circumscribed, because the consciousness of their failings induces their concealment. Some traits of distinguished persons, however, are so obvious that they are either unconscious of them, or habit renders their existence too familiar to be deemed at all out of the way.

Handel, the author of "Messiah," was a gross man, whose love of eating was anything but in accordance with the sublimity of his compositions. Can it be possible that the author of such heavenly strains, such a prodigality of the sublime, should have been the voracious glutton he is depicted! He used to order his dinner at an inn for two persons, and when the waiter inquired whether the company was not coming (dinner being ready), was told by the harmonist, in a voice of thunder, "I am de gompony; pring de dinner!"

If all that is said of Handel be true, he was sometimes so sensible of his infirmity, or so fearful of not getting enough when invited out, that he took care to make an enormous repast before he went; and in one of those ante-pasts he devoured a couple of chickens, half-a-dozen mackerel, and good part of a duck, and in less than two hours went to complete his dinner with a nobleman. Handel was, in fact, an indulger of his appetite to excess.

But "The Messiah" having led us to Handel and his prominent failing, we were brought to the reflection that few distinguished men have lived without some obvious mark of human frailty. Many have exhibited foibles and vices in proportion to the magnitude of the talents by which they were raised above other men, lest, perhaps, they might carry themselves too much above common humanity. Pope was an epicure, and would lie in bed at Lord Bolingbroke's for days, unless he was told there were stewed lampreys for dinner, when he arose instantly

and came to the table. Even Sir Isaac Newton gave credit to the idle nonsense of judicial astrology; he who first calculated the distances of the stars, and revealed the laws of motion by which the Supreme Being organises and keeps in their orbits unnumbered worlds; he who had revealed the mysteries of the stars themselves. Dryden, Sir Isaac Newton's contemporary, believed in the same absurdity. The great Duke of Marlborough, when visited by Prince Eugene on the night before a battle, when no doubt the two generals were in consultation upon a measure that might decide the fate of an empire, was heard to call his servant to account for lighting up four candles in his tent upon the occasion, and was once actually seen on horseback darning his own gloves. Hobbes, who wrote the "Leviathan," a deist in creed, had a most extraordinary belief in spirits and apparitions.

Locke, the philosopher, the matter of fact Locke, who wrote, and in fact established the decision of things by the rule of right reason, laying down the rule itself; he delighted in romances and revelled in works of fiction. What was the great Lord Verulam? Alas! too truly, "the wisest, greatest, meanest of mankind." As for Martin Luther, the reformer, he was so passionate and unchristian-like that he struck his friends, Melancthon in particular, and perhaps would have burned him as readily as an Inquisitor in those days would have burned a heretic, in the paroxysms of his rage. Cardinal Richelieu, the minister of a great empire, believed in the calculation of nativities. Sir Thomas More burned the heretic to whom in his writings he gave full liberty of conscience. Alexander the Great was a drunkard, and slew his friends in his cups. Cæsar sullied the glory of his talents by the desire of governing his country despotically, and died the victim of his ambition, though one of the wisest, most accomplished, and humane of conquerors; but we are travelling too far back for examples which should be taken from later times. Tasso believed in his good angel, and was often observed to converse with what he fancied was a spirit or demon, which he declared he saw. Raphael, the most gifted artist the world ever produced, died at the age of thirty-seven, his constitution weakened by his irregular living.

Dr. Samuel Johnson was notoriously superstitious. Sir Christopher Wren, who built St. Paul's Cathedral, was a believer in dreams. He had a pleurisy once, being in Paris, and dreamed that he was in a place where palm trees grew, and that a woman in a romantic dress gave him some dates. The next day he sent for some dates, in the full belief of their revealed virtues, and they cured him. Dr. Halley had the same superstitious belief. Melancthon believed in dreams or apparitions, and used to say that one came to him in his study, and told him to bid Guynæus, his friend, to go away for some time, as the Inquisition sought his life. His friend went away in consequence, and thus, by accident, really saved his life. Addison was fond of the bottle, and is said to have shortened his days by it. Burns, the poet, was a hard drinker, and there can be no doubt wore out his constitution by his conviviality. Goldsmith was a gambler, and the victim of the fraudulent. Prior was the dupe of a common woman, whom he believed to be an angel. Garrick was as vain as any woman, and equally loved flattery. Kneller's vanity was such that nothing was too gross for him to

swallow. Porson, the first of Greek scholars, was a notorious tippler.

We might multiply examples of the foregoing kind without end, but we need not have quoted so many to exhibit how wisely and well the balance is poised to keep human pride within due limits. The same lesson has been taught in all ages: we must, therefore, take our more gifted fellow men while living, with the full recollection of their foibles and failings. When they are taken away from us, and our flattery can no longer injure them, our admiration may have its full measure, and we are justified in suffering their glory, which may serve the living for an example of emulation, to blaze in full refulgence; that being their more noble earthly quality, destined for the benefit of future ages in the way of instruction, imitation, or to afford harmless amusement. In a few years the failing of Handel will be forgotten, or his greatness increase, until the frailty that accompanied the genius when living is obscured and lost. Like all men who have belonged to the highest order of genius, the halo surrounding his name will brighten by time when the race of the gods of fashion or ignorance in the art shall have become as if they never had been.

A ROMANCE OF THE PARIS EXHIBITION.

THE day on which the Queen of England visited the Exposition for the second time a considerable number of ladies were, by special favour, seated upon the divans which surround the central fountain in the great nave. Gentlemen had been banished from this privileged spot. They were compelled to resign themselves to the pain of sitting alone within the enclosure along which the Imperial and Royal *cortège* had to pass; thus they were isolated from wives, sisters, mothers, daughters, aunts, and friends—and, in some cases, from those whom some of them loved more than all together. By this means an elderly English lady, of noble and aristocratic appearance, found herself side by side with a charming young French lady, whose simplicity was most beautiful and elegant. The arrival of the august visitors was anxiously expected. A thousand observations occurred to the two neighbours, and some incident soon arose which led to one of those interesting conversations which, in many cases, only commence with some commonplace about the weather. Soon, however, they passed to other topics, on which they discoursed with a sympathy that speedily became reciprocal. The old English lady learned from the talk of her fair companion that the young Frenchwoman had not long been married; that her husband was somewhere in the crowd; and that he had compelled her to accept the place she then occupied, though it had been given to himself by the Viscount de Ronville, director of the industrial palace. The manner in which the young lady told these and other things so won the esteem of the old dowager that they soon gained each other's confidence. The *cortège* passed, and a perfect tide of feathers, ribbons, lace, flowers, and silks filled up, as it were, the track of their Majesties. Carried away by this sea, impelled a little by curiosity, and moved, perhaps, by the excitement which occasionally carries

ladies away in such circumstances of pomp and grandeur, the old English lady and her new friend got mixed up with the *suite*; and as it was impossible for them to separate they took each other's arms among the wives and daughters of the high state functionaries who formed the escort of the Queen of England and of her Majesty's Imperial host into the superior galleries. Hitherto neither of the two ladies knew the name nor the rank of the other; but in this way they passed two full hours together, protecting one another from the pressure of the crowd, mutually offering each other the best places they could obtain, and conversing quite intimately upon a thousand little things arising out of the circumstances of this rather unexpected promenade. "What a charming young woman?" said Lady V—to herself. "I wonder who she is; I certainly shall not leave her until I have inquired her name!" The promenade was at last brought to a close, and the Queen left the Exposition. A great crowd again collected at her departure. "How ever shall I find Edward in such a multitude?" exclaimed the young French lady. "Ah," replied the English peeress, "is your husband's name Edward?" "Oui, ma chère Madame." The old dowager for a moment had a misgiving about her own son who bore that name, and whom she had refused to see for more than a year because he ran away from England, where she had, with infinite care, arranged a great match for him, and married a French girl whom nobody knew without a shilling in her pocket. She would never allow the girl's name to be mentioned in her presence. "Ah! there he is," suddenly cried the young lady as they arrived at the foot of the great staircase, "what a lucky chance that we have met." "What, Pauline," rejoined the young lord, "in company with my mother? What has happened?" The peeress, in agony, uttered a shriek in surprise and fainted. She had been overcome with emotion, and had to be rested upon a chair in the midst of the crowd which still encumbered the *sortie*. "Oh, Edward!" when she came to herself she exclaimed, "is this the girl you have married against my wish?" "Oui, ma chère mère," was the young lad's answer, "and you seem to get on very well together." "Let us go; let us go immediately," she replied, and the carriage was called. "The whole three of us, mother?" inquired the young man. "Yes, all three," was the answer. And then, taking the hand of Pauline, she proceeded—"Yes, come my dear girl; he who would have said this morning with whom I should visit the Exposition, and whom I should afterwards take home, would have astonished me much more than all Europe is to see the Queen of England visiting a tomb removed from St. Helena to the vault of the Invalides." —*Indépendance Belge*.

AN IRISHMAN JOINING THE KNOW-NOTHING ASSOCIATION.—After an accident on one of the American railways, an Irishman was found among the rubbish of a broken car, knocked into insensibility. The first words he uttered, after arriving at consciousness, were—"By the powers! an' wasn't it a know-nothing I was for a few minutes, gentlemen?" The ludicrous remark dissipated for the time being the gloom occasioned by the disaster.

MILITARY GLORY.

"On the following day," says Ship, "after reconnoitering the fort and the ground in the vicinity of Bhurtpore, spots were fixed upon for new breaching and shelling batteries; and, in twenty-four hours afterwards, we commenced our work of death on the fort and its obdurate inmates. Long ere the hour of the sun's decline, it grew as dark as midnight. About ten o'clock the terrific shelling commenced, every whistling shell bearing on its lighted wings messengers of death and desolation. I never saw these implements of destruction so accurately thrown; some of them scarcely five inches above the walls of the fort. In five minutes the screams of the women in the fort were dreadful. In a place so confined, where numberless houses were crowded together, every shell must have found its way to some poor wretch's dwelling, and, perhaps, torn from mothers' bosoms their clinging babes. No person can estimate the dreadful carnage committed by shells but those whose fate it has been to witness the effects of these messengers of death. On this occasion our shells were very numerous and of enormous size, many of them thirteen inches and a half in calibre.

The system of shelling had been so improved in the twelve years which had elapsed since the siege of Bhurtpore, that, instead of about one shell in five minutes from a single battery, it was by no means extraordinary to see twenty in one minute from the numerous batteries which were brought to bear upon this place. It was, at times, truly awful to see ten of these soaring in the air together, seemingly riding on the midnight breeze, and disturbing the slumbering clouds on their pillows of rest, all transporting to a destined spot the implements of havoc and desolation contained within their iron sides. The moon hid herself, in seeming pensiveness, behind a dense black cloud, as though reluctant to look on such a scene; and the feathered tribe that were wont in those warm nights of summer, to melodise the breeze, retired far into the distant woods, there to tune their notes of sorrow. Mortal language cannot array such a scene in its garb of blackest woe. Some carcasses were also thrown. These, when in the air, are not unlike a fiery man soaring above. They are sent to burn houses, or blow up magazines. Far and wide they stretch forth their claws of death; and well might the poor natives call them devils of the night, or fiends of the clouds. To complete this dreadful scene, the roaring Congreves ran along the bastion's top, breaking legs and arms with their shaking tails. Nothing could be more grand to the eye, or more affecting to the sympathising heart, than this horrid spectacle. Still, the superstitious foe were stimulated by some hoary priest with hopes of victory, thus imbruing their hands in the blood of their children, their parents, and their friends. Our shells found their way to their cells, tearing babes from their mothers' bosoms, and dealing death and destruction around."

WONDERFUL CLOCK.—The astronomical clock at Strasburg is composed of three parts, respectively dedicated to the measure of time, to the calendar, and to astronomical movements. The first thing to be created was

a central moving power, communicating its motion to the whole of the mechanism. The motive power, which is itself a very perfect and exact time-piece, indicates on an outer face the hours and their subdivisions, as well as the days of the week: it strikes the hours and the quarters, and puts in motion daily allegorical figures. One of the most curious of these is the genius placed on the first balustrade, and which turns, each hour, the sand-glass which he holds in his hand. The cock crows, and a procession of the apostles takes place every day at noon. In the calendar are noted the months, days, and dominical letters as well as the calendar, properly so called, showing the saints' days in the year. The plate on which the signs are marked revolves once in 365 for the common and 366 for the bissextile year; marking, at the same time, the irregularity which takes place three consecutive times out of four in the secular year. The moveable feasts, which seem as though they had no fixed rule, are, nevertheless, obtained here by mechanism of marvellous ingenuity, in which the elements of the ecclesiastical computation—the numeral, the solar cycle, the golden number, the dominical letter, and the epacts—combine and produce, for an unlimited period, the result sought. It is at midnight of the 31st of December that the other moveable feasts and fasts range themselves on the calendar in the order and place of their succession for the whole of the following year. The third division solves the problem of astronomy. It exhibits an orrery, constructed on the Copernican system, which presents the mean revolutions of each of the planets visible to the naked eye. The earth, in her movement, carries with her the satellite, the moon, which accomplishes her revolution in the space of a lunar month. Besides this, the different phases of the moon are shown on a separate globe. One sphere represents the apparent movement of the heavens, making its revolution in the course of the sidereal day. It is subjected to that almost imperceptible influence known as the procession of the equinoxes. Separate mechanisms produce the equations of the sun, its anomaly and right ascension. Others, the principal equations of the moon; as its erection, anomaly, variation, annual equation, reduction, and right ascension. Others, again, relate to the equations of the ascending node of the moon. The rising and setting of the sun, its passage to the meridian, its eclipses, and those of the moon are also represented on the dial.

AUTUMN AND WINTER FASHIONS.

MRS. HOUGHTON,

5, PALGRAVE PLACE, STRAND, NEAR TEMPLE BAR,

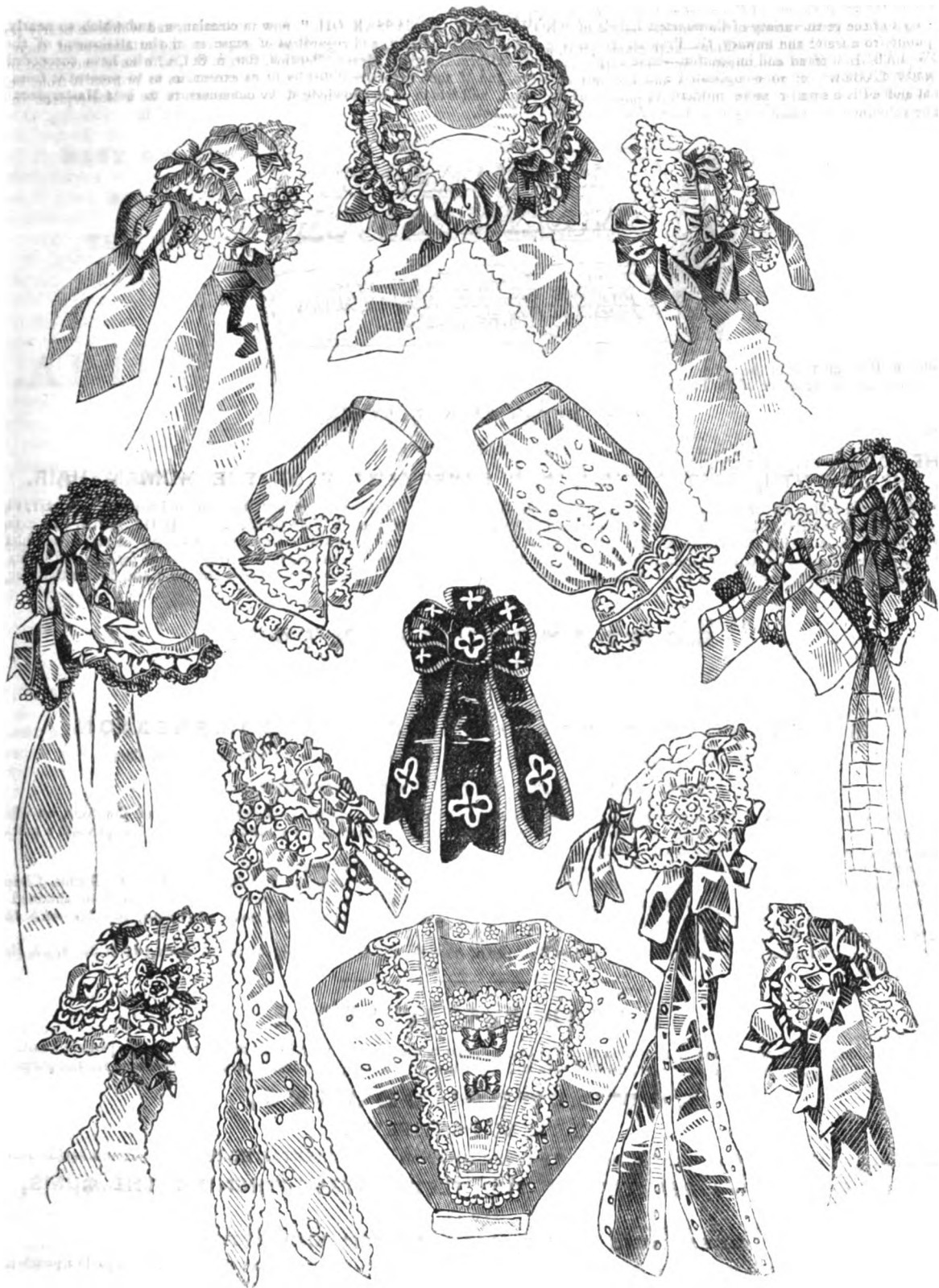
Returns her best thanks for the extensive patronage she has so long been honoured with, and begs to announce to her numerous Customers, and Ladies in general, that her **SNOW-ROOMS WILL OPEN**, on the 10th of October, with an elegant selection in every style of **PAPER MODEL**, including a variety of full-sized Dresses, Mantles, Jackets, Juvenile Costume, &c. &c., from the First Houses in London and Paris, to which she begs to call their attention.

N.B.—A correct flat Pattern given with each article.

Parties residing in the Country may rely upon their orders receiving immediate despatch.

5, Palgrave Place, Strand, London.

PLATE V.



LONDON AND PARIS

Fashions for Novemb., 1855.

NEW LABEL.

In consequence of the great variety of Counterfeit Labels of "ROWLANDS' MACASSAR OIL," now in circulation, and which so nearly resemble the Original as frequently to deceive the unwary, the Proprietors—acting under a sense of duty, and regardless of expense in the attainment of their object, the protection of the public from fraud and imposition—have employed those celebrated artists, Messrs. Perkins, Bacon, & Co., who have succeeded in producing from steel a "NEW LABEL" of so complicated and intricate a nature, and of such excessive difficulty in its execution, as to prevent it from being forged, either by the old and well-known or more modern processes of imitation, and which is acknowledged by connoisseurs to be a Masterpiece in the art of Engraving. The subjoined is a small copy in outline of a portion of the Label.



Another portion contains the signature of the Proprietors in red ink,

"A. ROWLAND & SONS."

This celebrated Oil is universally in high repute for its successful results during the last half century in

THE GROWTH, RESTORATION, AND IMPROVEMENT OF THE HUMAN HAIR.

It prevents Hair from falling off or turning grey, strengthens weak HAIR, cleanses it from Scurf and Dandruff, and makes it BEAUTIFULLY SOFT, CURLY, and GLOSSY. For CHILDREN it is especially recommended as forming the basis of A BEAUTIFUL HEAD OF HAIR. In dressing the Hair nothing can equal its effect, rendering it so admirably soft that it will lie in any direction, and imparting a transcendent lustre. A small Pamphlet accompanies each bottle of ROWLANDS' MACASSAR OIL, wherein important hints and advice will be found on the *Culture of the Hair of Infancy* and on its *preservation and beauty through the several stages of human life*.—Price 3s. 6d. and 7s.; Family Bottles (equal to four small), 10s. 6d.; and double that size, 21s.

ROWLANDS' KALYDOR,

AN ORIENTAL BOTANICAL PREPARATION

FOR

IMPROVING AND BEAUTIFYING THE COMPLEXION,

Eradicates Freckles, Tan, Pimples, Spots, Discoloration, and other Cutaneous Visitations, and renders

THE SKIN SOFT, FAIR, AND BLOOMING.

The constant and persevering use of this invaluable medicament preserves and invigorates those important functions of the Skin, on which depend its purity and softness, the Hands and Arms assuming and retaining the radiant Whiteness so much admired, and affording so unequivocal a mark of attention to the niceties of the toilet and the graces of personal attraction.

To Ladies during the period of nursing, and as a Wash for Infants, it cannot be too strongly recommended.

During the heat and dust of summer, or frost and bleak winds of winter, and in cases of Sunburn, Stings of Insects, Chilblains, Chapped Skin, or Incidental Inflammation, its virtues have long and extensively been acknowledged. Its *purifying and refreshing properties* have obtained its exclusive selection by *Her Majesty the Queen, the Court, and the Royal Family of Great Britain, and the several Courts of Europe, together with the élite of the Aristocracy*.—Price 4s. 6d. and 8s. 6d. per bottle.

CAUTION.—The words "ROWLANDS' KALYDOR" are on the Wrapper of each Bottle, and their Signature, A. ROWLAND & SONS, 20, HATTON GARDEN, London, in red ink, at foot.

A GOOD SET OF TEETH

Ever insures favourable impressions, while their preservation is of the utmost importance to every individual, both as regards the general health by the proper mastication of food, and the consequent possession of pure and sweet breath. Among the various preparations offered for the purpose,

ROWLANDS' ODONTO,

OR PEARL DENTIFRICE,

Stands unrivalled. Compounded of the choicest and most recherché ingredients of the ORIENTAL HERBAL, it is of inestimable value in

PRESERVING AND BEAUTIFYING THE TEETH, STRENGTHENING THE GUMS,

AND IN

RENDERING THE BREATH SWEET AND PURE.

It eradicates Tartar from the Teeth, removes spots of incipient Decay, and polishes and preserves the Enamel, to which it imparts a pearl-like whiteness. Price 2s. 9d. per Box.

CAUTION.—The words "ROWLANDS' ODONTO," are on the Label, and "A. Rowland & Sons, 20, Hatton Garden," engraved on the Government Stamp affixed on each Box.

SOLD BY THEM, AND BY CHEMISTS AND PERFUMERS.

BEWARE OF SPURIOUS IMITATIONS!!!

A. ROWLAND and SONS, 20, HATTON GARDEN, LONDON.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
Polite Literature, etc.

No. 299.

NOVEMBER, 1855.

VOL. 28.

FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
October 27th, 1855.

CHERE AMIE,

THE present moment is full of change in the world of fashion, which extends to most of our articles of dress. Robes are spoken of with corsages, basqués before and behind; and without basques, bearing the attractive name of Imperatrice. Cloth dresses are now being made; they will be worn with chemisettes inside and small collars of Alençon; the sleeves of these dresses allow under ones of tulle bouillonné to be seen under. Silks in wide stripes are very fashionable; they are made with corsages with basques, and ornamented with sevillian fringes or wide lace. Taffetas dresses are much in request: a pretty style of trimming them is with two broad pieces of velvet, on which are nouds of the same velvet, terminating with tassels, pagoda sleeves with under ones of tulle d'Alençon, full and with bouillons. Pretty dresses are made of blue or molachite green, spotted with black velvet; the flounces edged by a galon of the same colour richly broché in velvet designs, with chenille fringe of mixed colour at the edge; the bodies with or without basquines, ornamented with velvet, forming cœur before, and behind falling on the sleeve, so as to form a deep jockey or epaulet—the sleeves formed of three sabots, falling one on the other. Skirts will continue more or less with flounces, two wide ones or several smaller; the corsages, with basques, are worn with skirts, ornamented en tablier. Some of the corsages only form basque behind. Skirts ornamented with ruches are pretty upon it, in three tiers, composed each of three rows; the trimming on the body should correspond.

Lace was never more fashionable than at the present moment: it will be the ornament most generally in use this season on all costumes: it is often almost half a yard wide, placed in one or two flounces on the taffetas dresses with double skirt, the widest flounces entirely covering the upper skirt, the body being entirely covered with lace; these toilettes have the effect of lace dresses. Bugles will, it is said, be very much used on ball dresses. Crape and tulle ones are preparing, sprigged with white bugles and small

tips of marabouts. Satin skirts, with stripes bouillonnées, narrow velvet dividing each bouillon; the flounces à disposition are always in favour. Velvet trimmings of every description will be in favour this winter, whether wove in the material or laid on; stamped and plain velvet are equally used; plush is also seen wove in the material. Among the most elegant novelties are the moire antiques, brocart and velvet in alternate wide stripes; these rich materials require no trimming, and are very pretty worn with a basquine of velvet the colour of the velvet stripe; they will be much worn entirely of black, which continues very fashionable. Many skirts of black taffetas are made with three or four flounces, edged by a wide ribbon of moire checked with velvet or plush of contrasting colour. Sometimes the ribbon covers one-third of the flounce; instead of ribbon wide bands of velvet edge flounces of black taffetas: these are placed à cheval or straight up, forming points at the top, trimmed with a very narrow black lace a little full rising up the flounce. Another style of trimming is of three wide biais of black velvet, placed on plain on a skirt of violet green or blue taffetas; the lower part of the biais has the appearance of being double, whilst the top is headed by a ruche: this style of trimming with velvets of the same colour as the dress is very pretty.

The pagoda sleeves seem quite to yield up their place to close ones; those contemplated to be worn this winter are made very wide and laid in folds from the armhole to the wrist, where they terminate with a band. This style forms a very great change to all that have preceded it; but as in many things contrasts are often resorted to in fashion, and we run to extremes for winter wear, no one can object, but we hope when Spring again gladdens us, that some return will be made to the open sleeve. Some of the sleeves are with folds from the shoulder to the bend of the arm, where it forms frill of its own fulness, and under sleeves of spotted tulle or muslin, with triple bouillons and frill at the wrist.

The manteaux this winter will not be confined to the Talma, which has now become rather common; but the new ones are composed of several pieces with passage for the arms. Velvets and embroidered cachemires will be used for handsome ones, cloths and flannels for negligé; but it is more particularly in the form that attention is called for. Basquines of velvet are being used at present as they were in the Spring, until the manteaux are required, forming a pretty intermediate to the fashion of the two seasons, though they are only suitable to

certain figures and youthful persons: they are ornamented with lace fringes or embroidery; some of the laces are so deep as to half cover the skirt, attached to the edge of the basquine, which is richly embroidered. A second lace forms berthe, rounded behind and descending to the waist: it diminishes in size in front, terminating in a point at the ceinture; these laces may be replaced by rich fringes, on which are ornaments of velvet or olive tassels of chenille; these basquines look very well with the skirts of wide stripes, satin, or moire and velvet intermixed; the richness of these full skirts renders all trimmings unnecessary. Flounced skirts are not, however, excluded for wear with these basquines; some are of black taffetas, with three flounces entirely covered by embroidery; the basquines of velvet trimmed with rich laces.

The rich laces of Cambray ornament the velvet manteaux; they are placed on the velvet, headed by a wide embroidery of foliage or flowers, in which chenille, silk, and bugles are intermixed; these manteaux are very full. On most of them a wide lace is placed below the embroidery, so as to form a pelerine or rotonde; the sleeves, which are formed in the manteaux are rather wide and hanging, and are similarly trimmed. The Talma form will certainly again be worn this winter, though it may perchance change its name or admit of some variation in the ornaments. Some made of dark velvets are with folds so arranged as to form sleeves on the arm, which makes them more comfortable; these are trimmed with rich fringes, headed by a galon of satin and plush; they are also sometimes lined with plush. Many will be of plain velvet; others again of silk, gray plush, cloth velouté; for negligé black Talmas will still be worn.

Bonnets will be made a little deeper in front, enclosing the face rather more; the crowns remain small, round, and flat; the bavolets will be very deep, drooping a little in the centre; the edges of bonnets will be much ornamented, sometimes by a wreath of curled feathers. Black lace is very much used to ornament them, and many are entirely covered with black tulle, which may be embroidered in the colour of the taffetas composing the bonnet. Taffetas striped with velvet is made of every colour, and forms elegant bonnets, with a band of feathers frisé at the edge; bands of taffetas and plush with blond fluted between also form pretty bonnets.

Bonnets of taffetas have the crowns traversed by three bands of velvet of the same colour, meeting at the side under a bow of velvet with long ends, a bunch of flowers on the other side, a voilette of blond at the edge turns back, partially concealing the flowers and rounding off, forms frill over the bavolet. Simple pretty bonnets are made of insertions of black lace, divided by rouleaux of black velvet; black taffetas will also form pretty bonnets this winter, intermixed with velvet and lace.

Bonnets and capotes will be of two kinds; some close, others open, which last effect will be produced by forming small slits or entailles at the edge. Velvet is superseding ribbon for the trimmings, mixed with fancy flowers; wheat ears of velvet have a very pretty effect, mixed with crape roses. Velvet bonnets are much intermingled with blond, and bouquets of pink roses or pink feathers shaded with black. Plush is much used for young persons in white, with trimmings of Terry velvet and nœuds of rich ribbons at the side with long ends, and small wreaths of daisies inside. Bonnets of Terry velvet of sea green are ornamented by long branches of osier, mixed green and brown united on the top by a nœud formed of a white blond lappet, the inside ornamented by bouillons of tulle and elematis of velvet of mixed colour. Bonnets of Terry velvet or satin cannelé are intermixed with white blond or black lace; some have the crowns encircled by a blond guipure entirely covering the bavolet or curtain, and, falling on the front, unites under a bunch of roses at one side; a nœud of ribbon placed on the centre of the crown nearly covered the space between the blond, which covered the bavolet and the front; inside a nœud of blond on

one side, formed by a lappet and opposite coques of ribbon similar to that on the bonnet; this style repeated with black lace on green silk is also pretty.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Promenade Dress.—Robe of moire antique, with basquine of ruby velvet, trimmed with black lace, two rows forming revers on the body, and very wide lace at the basque. Bonnet of Terry velvet and lace.

Evening Dress.—Robe of pink taffetas, with double skirts, bordered by bouillons of tulle intermixed with bunches of daisies; the body covered by tulle in bouillons.

Morning Dress.—Robe of popeline, with jacket of the same, trimmed with bands of velvet. Small lace cap, with flowers.

Carriage Dress.—Robe of violet taffetas, with flounces, edged by bands of velvet; high plain body, with basquine of the same trimmed to match. Bonnet of fancy straw, ornamented by feathers and ruches.

Promenade Dress.—Robe of moire, with double skirts ornamented by stamped velvet; plain high body, with bretelles. Mantelet of velvet, trimmed with black lace. Bonnet of green velvet and white lace.

PLATE II.

Walking Dress.—Robe of popeline, with plain high body and skirt, with flounces edged with fringe and galons of plush; paletot of black taffetas, trimmed with very wide fringe and tassels. Bonnet of Terry velvet and satin, ornamented with feathers.

Little Girl's Dress.—Frock of pink cachemire; basquine of ruby velvet and plush bonnet.

Carriage Dress.—Robe of taffetas, with flounces; mantelet of velvet, trimmed with black lace and ruches of ribbon. Bonnet of pink Terry velvet.

Promenade Dress.—Robe of moire, ornamented by deep vandykes of velvet, the point rising half way up the skirt; mantelet of marron velvet, with frill trimmed with bands of sable fur. Bonnet of ruby velvet, trimmed with black lace and wheatears.

Carriage Dress.—Robe of pearl grey taffetas, with flounces edged by bouillons; the jacket body to correspond; mantelet of taffetas, trimmed with numerous frills and fringe at the bottom. Capote of taffetas and lace, with flowers.

PLATE III.

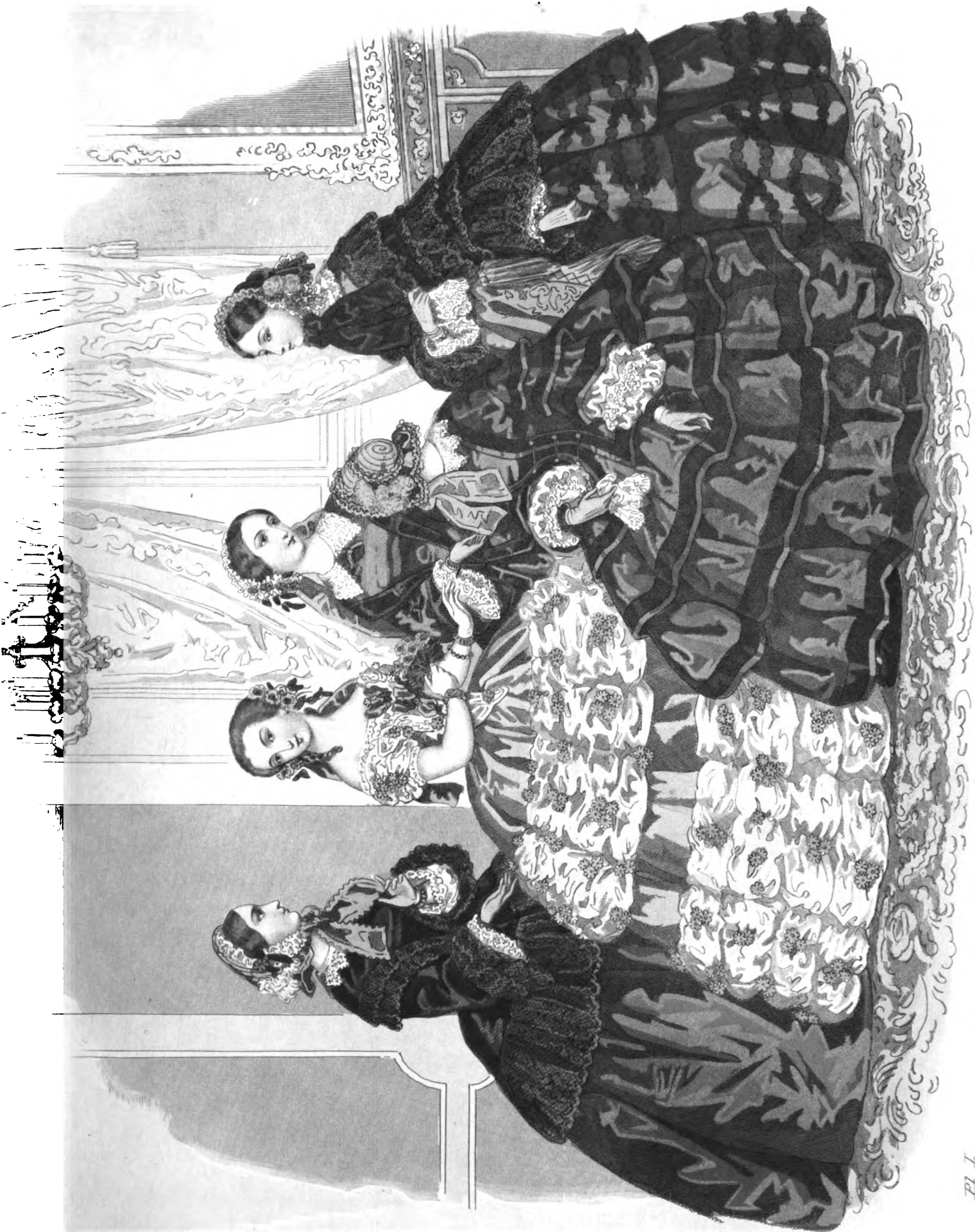
Carriage Dress.—Robe with flounces, ornamented with fringe in vandykes; jacket body, with pelerine to correspond; mantelet of green silk, with very deep fringe. Bonnet of Terry velvet and satin.

Evening Dress.—Robe of tarlatane; the body is rather full, but pointed with bretelles of ribbon; the skirt is covered by flounces, edged by a gold-coloured puffing of ribbon, and nœud of ribbon between the two flounces on each side.

Walking Dress.—Robe of popeline, with flounces edged by a small ribbon ruche; tight high body, with bretelles vandyked at each side and edged by a ruche. Cachemire shawl. Capote of Terry velvet, with bunches of flowers at the side.

Walking Dress.—Robe of popeline, with jacket body; Talma of velvet, trimmed with band of marten fur. Bonnet of plush and Terry velvet.

Morning Dress.—Robe of taffetas, with two deep flounces, each bordered by several rows of ribbon puffings; jacket









body, trimmed with puffings of ribbon; sleeves of triple bells edged to match. Small lace cap, with nœuds and streamers of mais ribbon.

PLATE IV.

Carriage Dress.—Robe of taffetas, with flounces trimmed with vandykes of velvet; jacket body, with bretelles of velvet; mantelet of taffetas, with frills. Bonnet of satin and lace.

Child's Dress.—Frock of popeline, with jacket body; Talma of cachemire, trimmed with band of velvet. Capote of taffetas, with ruches.

Walking Dress.—Robe of cachemire, with flounces trimmed with velvet; mantelet of taffetas with frills, edged with velvet. Bonnet of taffetas and plush.

Carriage Dress.—Robe of checked taffetas, with basquine; mantelet of moire, with hood trimmed with velvet and fringe. Bonnet of velvet and lace.

Walking Dress.—Robe of moire, with two flounces and jacket body; shawl of velvet, richly embossed and trimmed with fringe. Bonnet of velvet and lace.

PLATE V.

Carriage bonnet, composed of blue Terry velvet, trimmed with ribbon of the same, and a ruche of black blond round the front.

Second ditto of cerise-coloured satin, and trimmed with wide ribbon of the same colour, with black cross bars on the edge; there are also three black velvet bows placed on the front over a quilling of white satin, with a border of lace.

Promenade bonnet of grey satin, trimmed with black blond and narrow ribbon.

Dress cap of blond, garnished with purple grapes and orange-coloured ribbon.

Second ditto of rich lace, trimmed with scarlet satin ribbon.

Third ditto, made of fancy blond, trimmed with small pink flowers, and ribbon of the same colour.

Fourth one of lace, with large white flowers and velvet leaves on one side.

Morning cap of net, and blue ribbon.

Second ditto of lace, trimmed with crimson.

Habit shirt of embroidered cambric, ornamented with three pink satin bows.

White sleeves of the same material.

Bow, for the hair, of black velvet, garnished with silver ornaments.

DESCRIPTION OF MODEL.

The model given this month is of a pelerine, such as now placed on the high plain bodies of winter dresses: it is not to reach to the top of the body, but is placed on more in the berthe style, and terminates at the waist in front; they are generally finished with a narrow fringe and ornamented to correspond with any other trimming on the dress. Stamped velvets, plushes, galons, &c.

SENSE VERSUS SOUND.—A town in the United States having been called Franklin, a friend wrote to the Doctor stating that it had been done in compliment to him; and added that, as the townspeople were building a church, perhaps he would kindly give them a bell. Franklin answered that, as he presumed the good people preferred sense to sound, he declined giving them the bell, but would gladly give them books. A reply so characteristic of the man should be remembered. It need only be added that Franklin kept his promise, and that his library is still in good condition.

THE CRIMEA STEPPE.

THE appearance of the Crimea steppe in summer is interesting. As we go northward, the steppe assumes its grand characteristic, presenting a huge circle of flatness, where nothing is seen but the over-arching sky and the conical-shaped tumuli, which rise every here and there, like monster mole-hills, on the surface of the plain. These steppes are very beautiful in spring, when the wide-spread green of the young grass becomes converted into a sea of wild flowers, yielding to the wind, which sways backwards and forwards their masses of varied colour, like waves on the shore. Fancy whole miles of purple larkspur gleaming in the sunshine, intersected with patches of bright scarlet poppy; and the pink-coloured wild peach shrub, with gaudy tulips and crocuses, contributing also their fine contrasting hues. But, alas! these beauties soon vanish at the approach of summer, and are succeeded by a tall, feathery grass, such as we have often seen grown in gardens in England. Fortunately this grass is confined to certain districts, for sheep cannot pasture where it grows, in consequence of the subtle art which its seed possesses of working its way into their skin. In summer the Crimea becomes literally baked with heat; and by the end of June the grass on the steppe is yellow and parched. It is at this season that the mirage is most frequent; and it really helps to beguile the way by presenting a temporary excitement to the traveller. Driving along the steppe, suddenly something seems to arise like a city, glittering through a mist in the distance; gradually an appearance of towers and trees comes out more clearly; as you advance new spires arise, and trees, bridges, and rivers appear,—a picturesque combination. By-and-by they sink into confusion; and when you arrive at where stood the city of enchantment, all has vanished away, and you find but the waving of the parched grass as before. From the tear and wear of the clayey soil during the long droughts, which often last for months during summer, there is a great accumulation of dust. This gives rise to another phenomenon, of frequent occurrence on the steppe, reminding one of water-spouts on the sea, but filled with dust instead of water. Suppose the great flat steppe stretched out beneath the blue sky—nothing visible—no breath of air apparently stirring—the whole plain an embodiment of sultriness, silence and calmness—when gradually rise in the distance six or eight columns of dust, like inverted cones, two or three hundred feet high, gliding and gliding along the plain in solemn company; they approach, they pass, and vanish again in the distance like huge genii on some preternatural errand.

The steppe has its touch of romance in the shape of brigands, as well as the Scotch hills of a past time and the Apennines of our own. About six years ago a chivalrous Tartar robber, called Alime, struck terror into all the inhabitants of the country, and caused the government authorities to make many a fruitless excursion in search of him. He was armed with a dagger and pistols; and, as he invariably appeared at the place where he was least expected, his victims were so paralyzed with astonishment that they offered no resistance. Many were the wonderful tales told of Alime; how he faced alone the

ten or twelve occupants of a diligence; how he made them all tumble out one after the other and give up their all; and how, instead of taking it all himself, he took from those who had plenty, and gave to those who had none, reserving to himself a per-centage, as it were, on the transaction. He was not known to have wounded or killed any one; but every one felt afraid to leave the shelter of his own roof while he was abroad. He always rode on horseback; and on one occasion his horse was killed by a shot from a traveller he was going to rob, and he himself wounded. After this his health began to give way, and he could no longer pursue his avocation; so he wandered about from sheepfold to sheepfold, till at last a shepherd, with whom he had taken refuge, betrayed him to the authorities. He was taken into custody, punished with the *knaout*, and sent to Siberia.

SONG.

"Youth like a flower will fade;"
 Yet youth like a flower is sweet,
 If contention do not shade
 Its beauty when kind friends meet.
 So cease your wrangling—stop all your jangling;
 Never spoil joy with dissension and strife.
 Throw off sorrow's yoke—enjoy a good joke—
 There's nothing like laughter to sweeten life.

Flowers were made to wither,
 And our joys were made to depart;
 But if fresh ones come hither,
 Oh! cherish them in your heart.
 The past lies in gloom, the future may bloom;
 The present we have—do not spoil it with strife;
 Throw off sorrow's yoke—enjoy a good joke—
 There's nothing like laughter to sweeten life.

—J. P. WILLIAMS.

THE TEETH AND BREATH.—How often do we find the human face divine disfigured by neglecting the chiefest of its ornaments, and the breath made disagreeable to companions by non-attention to the Teeth! Though perfect in their structure and composition, to keep them in a pure and healthy state requires some little trouble; and if those who are blessed with well-formed teeth knew how soon decay steals into the mouth, making unsightly what otherwise are delightful to admire, and designating unhealthiness by the impurity of the breath, they would spare no expense to chase away these fatal blemishes. But although most ladies are careful, and even particular in these delicate matters, yet few are sufficiently aware of the imperative necessity of avoiding all noxious or mineral substances of an acrid nature, and of which the greater part of the cheap tooth-powders of the present day are composed. It is highly satisfactory to point out Messrs. Rowlands' Odonto, or Pearl Dentrifice, as a preparation free from all injurious elements, and eminently calculated to embellish and preserve the dental structure, to impart a grateful fragrance to the breath, and to embellish and perpetuate the graces of the mouth.

LANCASHIRE WITCHES.

A MORE melancholy tale does not occur in the annals of necromancy than that of the Lancashire Witches in 1612. The scene of this story is in Pendlebury Forest, four or five miles from Manchester, remarkable for its picturesque and gloomy situation. Such places were not sought then as now, that they might afford food for the imagination, and gratify the refined taste of the traveller. They were rather shunned as infamous for scenes of depredation and murder, or as the consecrated haunts of diabolical intercourse.

Pendlebury had been long of ill repute on this latter account, when a country magistrate, Roger Nowel by name, conceived about this time that he should do a public service by rooting out a nest of witches who rendered the place a terror to all the neighbouring vulgar. The first persons he seized on were Elizabeth Demdike and Anne Chattox, the former of whom was eighty years of age, and had for some years been blind, who principally subsisted by begging, though she had a miserable hovel on the spot which she called her own. Anne Chattox was of the same age, and had for some time been threatened with the calamity of blindness. Demdike was held to be so hardened a witch that she had trained all her family to the mystery, namely, Elizabeth Device, her daughter, and James and Alison Device, her grandchildren. These, together with John Balcock, and Jane, his mother, Alice Natter, Catherine Hewitt, and Isabel Roby were successively apprehended by the diligence of Nowel and one or two neighbouring magistrates, and were all of them by some means induced, some to make a more liberal and others a more restricted confession of their misdeeds, in witchcraft, and were afterwards hurried away to Lancaster Castle, fifty miles off, to prison. Their crimes were said to have universally proceeded from malignity and resentment; and it was reported to have frequently happened for poor old Demdike to be led by night from her habitation into the open air by some member of her family, where she was left alone for an hour to curse her victim and pursue her unholy incantations, and was then sought and brought back again to her hovel. Her curses never failed to produce the desired effect.

The poor wretches had been but a short time in prison when information was given that a meeting of witches was held on Good Friday, at Malkin's Tower, the habitation of Elizabeth Device, to the number of twenty persons, to consult how, by infernal machinations, to kill one Lovel, an officer, to blow up Lancaster Castle, deliver the prisoners, and to kill another man of the name of Lister. The last was effected; the other plans, by some means, we are not told how, were prevented.

The prisoners were kept in gaol till the summer assizes; and, in the meantime, it fortunately happened that the poor blind Demdike died in confinement, and was never brought up to trial.

The other prisoners were severally indicted for killing by witchcraft certain persons who were named, and were all found guilty. The principal witnesses against Elizabeth Device were James Device and Jennet Device, her grandchildren, the latter only nine years of age. When the girl was put into the witness-box, the grandmother,

on seeing her, set up so dreadful a yell, intermixed with dreadful curses, that the child declared that she could not go on with her evidence, unless the prisoner was removed. This was agreed to; and both brother and sister swore that they had been present, when the devil came to their grandmother, in the shape of a black dog, and asked her what she desired. She said the death of John Robinson; when the dog told her to make an image of Robinson in clay, and afterwards crumble it into dust; and as fast as the image perished, the life of the victim should waste away, and, in conclusion, the man should die. This testimony was received; and upon such testimony, and testimony like this, ten persons were led to the gallows, on the 20th of August—Anne Chattox, of eighty years of age, among the rest—the day after the trials, which lasted two days, were finished. The judges who presided on these trials were Sir James Altham and Sir Edward Bromley, Barons of the Exchequer.

From the whole of this story it is fair to infer that these old women had played at the game of commerce with the devil. It had flattered their vanity to make their simpler neighbours afraid of them. To observe the symptoms of their rustic terror, even of their hatred and detestation, had been gratifying to them. They played the game so long that in an imperfect degree they deceived themselves. Human passions are always to a certain degree infectious. Perceiving the hatred of their neighbours, they began to think that they were worthy objects of detestation and terror, that their imprecations had a real effect, and that their curses killed. The brown horrors of the forest were favourable to visions, and they sometimes almost believed that they met the foe of mankind in the night. But when Elizabeth Device actually saw her grandchild of nine years old placed in the witness-box, with the intention of consigning her to a public and ignominious end, then the reveries of the imagination vanished, and she deeply felt the reality, that, where she had been somewhat imposing on the child in devilish sport, she had been whetting the dagger that was to take her own life, and dig her own grave. It was then no wonder that she uttered a preternatural yell and poured curses from her heart. It must have been almost beyond human endurance to hear the cry of her despair, and to witness the curses and agony in which it vented itself.

Twenty-two years elapsed after this scene, when a wretched man of the name of Edmund Robinson conceived, on the same spot, the scheme of making himself a profitable speculation from the same source. He trained his son, eleven years of age, and furnished him with the necessary instructions. He taught him to say, that one day in the fields he had met with two dogs, which he urged on to hunt a hare. They would not budge, and he, in revenge, tied them to a bush and whipped them; when suddenly one of them was transformed into an old woman and the other into a child—a witch and her imp. This story succeeded so well that he at length gave out that his son had an eye that could distinguish a witch by sight, and he took him round to the neighbouring churches, where he placed him standing on a bench after service, and bade him look round and see what he could observe. The device, however clumsy, succeeded, and no less than seventeen persons were apprehended at the boy's selection, and conducted to Lancaster Castle. These seventeen persons were tried at the assizes and found

guilty; but the judge, whose name has unfortunately been lost, unlike Sir James Altham and Sir Edward Bromley, saw something in the case that excited his suspicion, and, though the juries had not hesitated in any one instance, respited the convicts, and sent up a report of the affair to the government. Twenty-two years, on this occasion, had not elapsed in vain. Four of the prisoners were, by the judge's recommendation, sent for to the metropolis, and were examined, first by the King's physician, and then by Charles I., in person. The boy's story was strictly scrutinised. In fine, he confessed that it was all an imposture; and the whole seventeen received the royal pardon.

CHINESE ART OF PRESERVING HEALTH.—Be virtuous; govern your passions; restrain your appetites; avoid excess and high-seasoned food; eat slowly, and chew your food well. Do not eat to full satiety. Breakfast betimes; it is not wholesome to go out fasting. In winter a glass or two of wine is an excellent preservative against unwholesome air. Make a hearty meal about noon, and eat plain meats only. Avoid salted meats; those who eat them often have pale complexions, a slow pulse, and are full of corrupted humours. Sup betimes, and sparingly. Let your meat be neither too much nor too little done. Sleep not until two hours after eating. Begin your meals with a little tea, and wash your mouth with a cup of it afterwards. You may drink wine, but never more than two or three small glasses. The most important advice which can be given to every person for maintaining the body in due temperament is to be very moderate in all the pleasures of sense—for all excess weakens the spirits. Walk not too long at once. Stand not for hours in one posture, nor lie longer than necessary. In winter keep not yourself too hot, nor in summer too cold. Immediately after you wake rub your breast where the heart lies with the palm of your hand. Avoid a stream of wind.

ONE DROP AT A TIME.—"Life," says the late John Foster, "is expenditure; we have it, but are as continually losing it; we have the use of it, but as constantly wasting it. Suppose a man confined in some fortress, under the doom to stay there till death; and suppose there is there for his use a dark reservoir of water, to which it is certain none can ever be added. He knows, suppose, the quantity is very great; he cannot penetrate to ascertain how much, but it may be very little. He has drawn from it, by means of a fountain, a good while already, and draws from it every day. But how would he feel each time of drawing, and each time of thinking of it? Not as if he had a perennial spring to go to. Not, 'I have a reservoir, I may be at ease.' No! but, 'I had water yesterday—I have water to-day; but having had it, and my having it to-day, is the very cause that I shall not have it on some day that is approaching. And at the same time I am compelled to this fatal expenditure!' So of our mortal, transient life! And yet men are very indisposed to admit the plain truth, that life is a thing which they are in no other way possessing than as necessarily consuming; and that even in this imperfect sense of possession it becomes every day a less possession!"

INGENUITY IN CINCINNATI.

WHAT crocodiles were in Egypt, what cows are in Bengal, or storks in Holland, pigs are in Cincinnati, with this trifling difference, their sacredness of character lasts but as long as their mortal coil; and this is abbreviated without ceremony, and from the most worldly motives. In life, the pig, if free, is honoured; he ranges the streets, he reposes in thoroughfares, he walks between your horse's legs, or your own; he is everywhere respected; but let the thread of his existence be severed, and, shade of Mahomet, what a change! They think in Cincinnati of nothing but making the most of him. How many of his kind perish annually to cement the vast prosperity of the city of hogs can scarcely be told.

About twenty years ago Cincinnati contained only one-fifth of its existing population. A few bold speculators began the trade. Selecting the hams and sides of the animals, they made pickled pork; of the rest they took small account. Soon, however, the idea occurred to one more acute than his fellows, that the head and the feet—nay, even the spine and the vertebrae—might be turned to account; trotters and cheeks had their partisans, and these parts looked up in the market. About this time the makers of sausages caught the inspiration. They found these luxuries saleable, and so many pigs were to be slaughtered, that the butchers were willing to do it for nothing, that is to say, for the perquisite of the entrails and offal alone.

The next step was due to the genius of France. A Frenchman established a brush manufactory, and created a market for the bristles, but his ingenuity was outdone by one of his countrymen, who soon after arrived. This man was determined, it seems, to share the spoil; and, thinking nothing else left, collected the fine hair or wool, washed, dried, and combed it, and stuffed mattresses with it. But he was mistaken in thinking nothing else left. As but little was done with the lard, they invented machines, and squeezed oil out of it; the refuse they threw away. Mistaken men again. This refuse was the substance of stearine candles, and made a fortune to the discoverer of the secret.

Lastly came one who could press chemistry to the service of mammon; he saw the blood of countless swine flow through the gutters of the city; it was all that was left of them, but it went to his heart to see it thrown away; he pondered long, and then, collecting the stream into reservoirs, made prussiate of potash from it by the ton.—*Quarterly Review of Agriculture.*

THE ESTIMATE OF AN ENGLISH ACTRESS AND AN AMERICAN JOURNALIST.—An American planter at Augusta, Georgia, was so delighted with the performance of an English actress that he offered her a present of a negro boy! The lady, much to his surprise, was greatly offended, and indignantly declined the offer. She estimated such chattels differently from a worthy American journalist, who, recording the accidental death of Mr. Watkins's female slave by fire, says, "She was one of the likeliest girls he ever saw, and would have sold for one thousand dollars on the block!"

TRUE HEROISM.

A FACT I am about to relate I well know. A poor miner [in Cornwall] was down with his brother sinking a shaft. In pursuit of that obscure labour they were blasting the solid rock. They had placed in the rock a large charge of powder, and fixed their fusé so that it could not be extricated. Their proper course was to cut the fusé with a knife; then one should ascend in their bucket—the other wait till the bucket came down again, then get into it, ignite the fusé, give the signal, and so be at the top of the shaft before the explosion. In the present case, however, they negligently cut the fusé with a stone and a blunt iron instrument. Fire was struck—the fusé was hissing—they both dashed to the bucket and gave the signal. The man above attempted in vain to move the windlass—one could escape, both could not, and delay was death to both. One miner looked for a moment at his comrade, and, stepping from the bucket, said, "Escape, I shall be in heaven in a minute." The bucket sped up the shaft—the man was safe. Eager to watch the fate of his deliverer, he bent to hear. Just then the explosion rumbled below—a splinter came up the shaft and struck him on the brow, leaving a mark he will bear all his days to remind him of his rescue. They soon began to burrow among the fallen rock to extricate the corpse. At last they heard a voice—their friend was yet alive. They reached him: the pieces of rock had roofed him over—he was without injury or scratch. All he could tell was, that the moment his friend was gone he sat down, lifted up a piece of rock, and held it before his eyes. When asked what induced him to let the other escape, he replied, "I knew my soul was safe: I was not so sure about his." Now I look at the great Czar, who, to build a city called by his own name, sacrificed a hundred thousand men; and at this poor miner, who, to save the soul of his comrade, sat down there to be blasted to pieces, and I ask you, which of the two is the hero?—*From a Lecture by Rev. William Arthur.*

STERNE.—No novelist has surpassed Sterne in the vividness of his descriptions, none have eclipsed him in the art of selecting and grouping the details of his finished scenes. And yet, next to Shakspeare, he is the author who leaves the most to the imagination of the reader. "A true feeler," he says in one of his letters, "always brings half the entertainment along with him; his own ideas are only called forth by what he reads, and the vibrations within him entirely correspond with those excited. 'Tis like reading himself, and not the book." Acting upon this admirable principle he has the courage to leave the subtlest traits to produce their own effect. His work is full of interior meanings which escape the mind on a rapid perusal, and the interest is sustained, and the admiration increased, by the innumerable beauties which keep rising into view the longer we linger over it. It is a kindred merit that he excels in painting by single strokes. "I have left Trim my bowling-green, cried my uncle Toby," to give one instance out of a hundred. My father smiled. "I have left him moreover a pension, continued my uncle Toby." My father looked grave.—*Quarterly Review.*

PLATE V.



LONDON AND PARIS
Fashions for December, 1855.

UNDER THE ESPECIAL PATRONAGE OF

HER
MOST GRACIOUS
MAJESTY
THE QUEEN.



HER
ROYAL HIGHNESS
THE
DUCHESS OF KENT.

LONDON AND PARIS
LADIES' MAGAZINE OF FASHION,
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DECEMBER, 1855.

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FROM
OUR FRENCH CORRESPONDENT.

BOULEVARD DES ITALIENS.
November 27th, 1855.

CHERE AMIE,

THE moires antique will be very fashionable this winter, of light colours; some with stripes of the same, or of a contrasting colour; they are very elegant with a single deep flounce in large flutes. Brocatelles are also greatly admired, with bands of velvet in black or marron; they are brocaded of the same colour as the velvet stripe. In more simple style are the popelines in stripes or checks, in which black is always intermixed. Many plain ones, as well as alpagas, will be worn; the latter material is particularly suited for children's wear.

A very rich and handsome toilette was of moire antique, of a shade between lilac and violet; there were four flounces on the skirt, edged by a wide velvet shaded the colour of the dress, and at the edge of the velvet a black lace vandyked falling on the under flounce, and a similar one on the top flounce; a basquine of velvet, trimmed with lace, completed this elegant toilette.

Dresses of droguet in sombre colours are spotted with another colour; these dresses have basquines, edged with a deep frill, on which a narrow black lace is fulled. Black taffetas is as much in favour as ever—five flounces not unfrequently ornament robes of this material; a band of coloured velvet often edges the flounces; the under sleeves are composed of bouillons of black tulle, trimmed with lace. The mixture of gray and violet do not appear to harmonize very well; they are, however, rather used on the new materials this season. Pearl gray moiré, with stripes in violet of satin or velvet, and robes of gray droguet with small spots of violet is a style much in use for demitoilette in every colour—black spotted with yellow, green with pink, marron with pale blue. The flounces of these dresses are edged by a wide velvet, the colour of the spots placed *à cheval* (bound over the edge); they are often accompanied by a basquine of velvet the same colour as that which edges the flounces. A dress of black taffetas with five flounces, each bordered *à cheval*, with green velvet of five shades, the darkest being on the lowest

flounce, and above the velvet a row of acorns falling midway on the velvet, the basquine of the darkest shade of green velvet; the basques very deep, and ornamented similarly to the flounces, with acorn tassels; as also the sleeves, collar, and under-sleeves of black lace; on the wristband, and also round the throat of the collar, were ruches of white tulle.

Jackets or basquines are made of cloth as well as of velvet, and ornamented by braid galons or fringe, forming the demi-neglîgés, and suitable for young persons. They are pretty in gray cloth, braided with black and gray in Arabic designs, the sleeves rather tight, with mousquetaire cuff. Great variety is observable in the trimmings of velvet on taffetas or moire. We have seen bands of velvet placed perpendicularly all round a skirt, resembling a richly striped dress. They sometimes widen towards the bottom, others are confined on each side by narrow fringe, gimp, &c. In evening toilettes these bands will be replaced by ribbon and wreaths of flowers. Dresses of tulle have been made, on which bouillons of tulle were placed perpendicularly all round the skirt, having a pink or blue ribbon through each bouillon, terminating with bow and ends, which fall on the under skirt; as this style is always with double skirt, the trimming being confined to the upper one, which does not reach below the knee.

Contrary to all expectation there is a return to the tight Amadis sleeve, very appropriate at this season; but though close in form they are ornamented with much taste, having several bouillons at the bend of the arm, and bands of velvet galons. These sleeves will be very convenient under the manteaux and pelisses trimmed with fur; those formed in plaits, a model of which we now give, will be warm and pretty for morning dresses. We refer to it for description. Many of the sleeves are rather voluminous.

Children's dresses have not undergone much change this season. From five to eight years they wear little pardessus of cloth or velvet of dark colour; they are by no means tight, and extend to the knee. Velvets are made without ornament at the bottom, but have three or four brandenbourgs of silk; but those of cloth are much trimmed with gimps. The material termed flannelle is much used for little girls. In gray it forms very pretty little paletots, braided all round with very narrow black velvet; the bottom of the sleeves and little pelerine also ornamented with narrow black velvet.

Various materials are used for manteaux. The richer ones are of velvet, stamped or embroidered; but there are also velvet cloth, beaver cloth, Thibet velvet, and a long list of

names might be added for the more useful kinds of outdoor costumes. The newest cloaks are with large sleeves; they are mostly bound or edged all round by a galon of the same colour or velvet. Gray and mole colour are the favourite shades.

Tight close pardessus, as the ladies' paletots, appear likely to contest favour with the manteaux and winter mantelets: they mark the waist, but fall in flutes toward the bottom, with rather wide sleeves; the fronts cross over to the side and close with a row of buttons. These paletots are made of cloth, with revers of velvet; two small pockets with pattes are placed on each side the ceinture, and small round collar. They do not reach below the knee. For negligé morning wear these are made of coloured flannels, and edged by a band of moire of contrasting colour, or galon of velvet plush. Warm comfortable cloaks are made of beaver, cloth, and other soft thick materials that do not require lining; but are bound round the edge by velvet galons, and have hoods lined with silk; fasten in front with short bands or tabs and buttons. Others are smaller, of the Talma form.

Furs promise to be very fashionable this season. Deep borders of sable or marten are placed round the pardessus of black marron or scabious coloured velvets, or in two rows, narrower on Talmas and small mantelets. Muffs will be worn small, the ends closing with nœuds of rather wide ribbon and floating ends.

Dentelles d'or (gold blond lace) will be much used this winter for head dresses, enlivened in the torsades of ponceau or green velvet, with wide lappet falling on one side, and confined on the other by small plumes of feathers. It will also be used for Mary Stuart caps, forming the crown and falling over rosebuds or small bunches of fuchsia, which, after forming a coronet on the head, a little pointed on the forehead, intermix at the sides with large coques of velvet. In dress hats the Pamela form is revived.

Bonnets of velvet are worn of the same colour as the dress. Choux, composed of lappets of black lace, are much used to ornament them. Many black velvet bonnets have the fronts edged by a band of white satin. These are ornamented by velvet flowers, with foliage of crape, or with feathers.

Capotes will be worn this winter. Many are being made by one of the first Parisian houses, both of velvet and satin as well as lace, with ornaments of velvet and foliage of crape.

Velvet bonnets, either black, blue, or marron, are much in demand for walking costume. These ornaments vary; some are covered by resilles of gimp and bugles. Some bonnets have a bias of velvet lined with white taffetas, which, curling round the crown, falls on the touffes of feathers. Ornaments of coral are very pretty on black velvet bonnets; light sprays of coral placed under the front near the edge blend with the black feathers, which ornament it.

Capotes of satin, green, blue, or violet, intermixed with ornaments of black velvet and lace, are very pretty. The flowers that are used are generally the colour of the satin; but sometimes they are replaced by nœuds, mixed with lace, falling on the bavolet and front. Others have several rows of black lace crossing the crown under biais of velvet.

Capotes of green or blue Gros de Naples mixed with lace and velvet form pretty capotes of this kind: others of violet taffetas have biais of black velvet crossing the front and edging the bavolet, which is very large: on this kind of bavolet a black lace always falls over. Terry velvet bonnets are made in écriu, dove, and beaver colours, and frequently ornamented by two smaller feathers of the same, placed on each side and united; a rouleau between them of satin of the same colour, round which waves a black lace. Quilted satin bonnets are seen with veil attached to the edge, and ruches. Ruby or marron velvets, with black lace, are very fashionable; the bavolets or curtains are worn very deep and full. A bonnet of ruby velvet was ornamented by a black aigrette of a new style; the front of the bonnet being nearly covered by black lace, which was a little raised near the front by the aigrette on one side, and nœud of velvet on the other. An-

other had the crown arranged so as to form a kind of frill on the front, in each fold of which was a rose. Violet is also a colour much in request for bonnets this winter.

DESCRIPTION OF THE ENGRAVINGS.

PLATE I.

Walking Dress.—Robe of droguet, with flounces, ornamented by bands of moire. Pardessus of velvet, trimmed with bands of stamped velvet and rich fringe. Bonnet of ruby velvet with feathers.

Little Girl's Dress.—Robe of pink taffetas, ornamented by ruches of ribbon, bretelles of ribbon and lace guipure, and sleeves of muslin.

Walking Dress.—Robe of popeline and manteau of velvet cloth, ornamented by bands of velvet and tassels. Bonnet of Terry velvet and satin.

Dinner Dress.—Robe of taffetas, with triple skirts, the two upper ones trimmed with fringe, and terminating at the front breadth with nœuds and long ends; high body, with pelerine revers trimmed with fringe; double sleeves, finished with fringe and looped up by nœuds of ribbon; collar of lace, and bouillon sleeves.

Carriage Dress.—Robe of striped moire, with jacket-body. Manteau of ruby velvet, trimmed with fringe. Bonnet of Terry velvet, with rosaces at the side, of lace.

PLATE II.

Morning Dress.—Robe of popeline; the corsage is high, fastening down the front with button revers of velvet; the sleeves half long and open, bound with velvet, and under ones of muslin in bouillons; three flounces on the skirt, each with two biais of velvet laid on; point lace collar, and cap with trimmings of green velvet ribbon.

Walking Dress.—Robe of moire, with jacket-body. Manteau of gray cloth, trimmed with moire. Bonnet of marron velvet with feathers.

Dinner Dress.—Robe of taffetas, with square body and jacket of ruby velvet; the skirt ornamented by trimming of a dice form, encircled by narrow velvet and tassel in each. Head dress of velvet and flowers.

Promenade Dress.—Robe of droguet, and manteau of cloth, trimmed with galons. Bonnet of green velvet and lace.

Carriage Dress.—Robe of broché silk and velvet; the body is high, with pelerine trimmed with lace. Small Talma of velvet, with fur collar and band of fur all round. Bonnet of velvet and satin, with voilette of black lace attached to the edge.

PLATE III.

Promenade Dress.—Robe of moire, with high body and pelerine. Mantelet of marron velvet, with very deep fringe laid on above the frills. Capote of taffetas, with ruches.

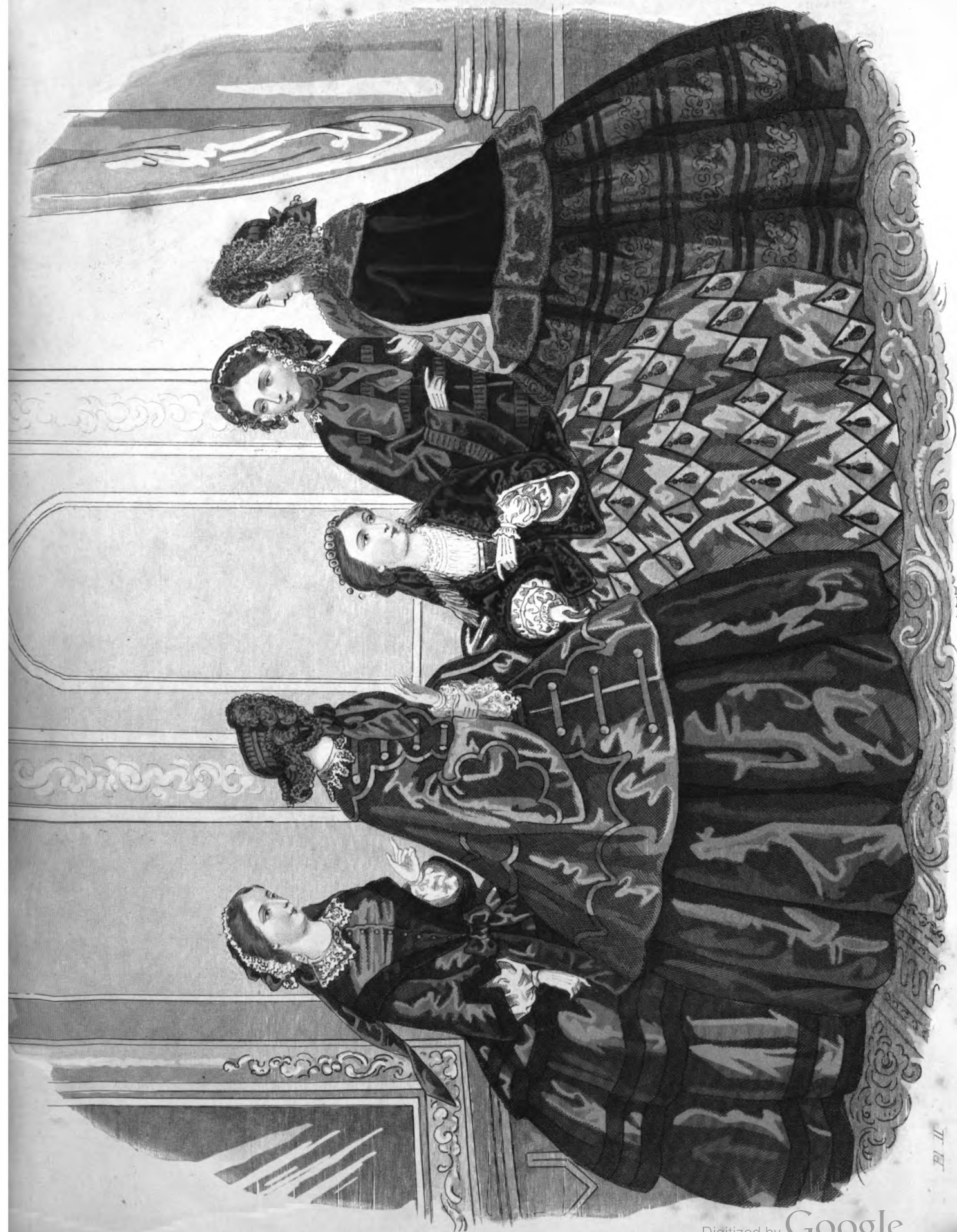
Carriage Dress.—Robe of taffetas, with basquine; the skirt is covered with flounces trimmed with several rows of very narrow velvet. Mantelet of velvet trimmed with black lace. Bonnet of velvet and lace.

Walking Dress.—Robe of cachemire, and paletot of taffetas, trimmed with broad bands and sable fur. Bonnet of Terry velvet and satin, with black lace at the edge.

Carriage Dress.—Robe of taffetas, with two deep flounces; high body with pelerine and bouillon sleeves. Manteau of the Talma form, trimmed with fringe and plissés of ribbon. Bonnet of pink Terry velvet and black lace.

Walking Dress.—Robe of popeline, with jacket-body. Mantelet of taffetas, trimmed with stamped velvet and black lace. Bonnet of marron velvet and black lace.







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PLATE IV.

Carriage Dress.—Robe of checked mousseline cachemire, with flounces and jacket-body. Pardessus of velvet, trimmed with bands of fur and two narrow rows round the sleeves. Bonnet of velvet and black lace.

Carriage Dress.—Robe of taffetas, the skirt covered by flounces scalloped and bound with velvet; high body, with pelerine scalloped as flounces: sleeves with frills. Shawl of cachemire, and ermine muff. Bonnet of velvet and lace, with marabout feathers.

Morning Dress.—Robe of alpaga, with flounces; jacket of velvet, trimmed with plush frisé. Head dress of lace and flowers.

Evening Dress.—Robe of taffetas, with upper skirt of lace; several rows of narrow black velvet ornament the under skirt, and two rows head the lace flounces that terminate the upper one; tight plain body, with berthe trimmed with lace. The hair ornamented by nœuds of black velvet.

Walking Dress.—Robe of cachemire, with flounces edged with fringe and rows of very narrow black velvet; jacket-body and sleeves, with frill. Manteau Talma of black velvet, ornamented by bands of moire. Bonnet of fancy straw, trimmed with velvet and flowers.

PLATE V.

Opera cloak, of white cachemire, richly embroidered and bordered with pink satin, ornamented with silver buttons. The hood is lined with quilted satin, and trimmed with wide lace.

Chapeau, of crimson velvet, trimmed with black blond and marabout feathers.

Second, of dark purple velvet, trimmed with ribbon of the same colour.

Carriage bonnet, composed of checked satin of a pale grey colour, with ribbon and a drooping feather to match, and two frills of black lace round the front.

First cap, of blond, with narrow velvet crossed on the crown; the bow and strings are of pink.

Second cap, made of lace, ornamented with narrow red velvet and ribbon mixed with white flowers.

Morning cap, of lace, trimmed with dark green ribbon:

Second one, of net, with pink ribbon and flowers of the same colour.

Sleeves of cambric; one is trimmed with dark cerise velvet bows.

DESCRIPTION OF MODEL.

The model given with this number is of a novel and very useful sleeve, suitable for winter dresses. It is wide and laid in deep plaits, which terminate as indicated at the pin-holes, where a band of ribbon with bow and ends confine them, leaving the lower part to form frill, which terminates the sleeve; the bottom of the sleeve is, of course, the straight part; the upper is in waves, which are caused by the plaits folding over, as will be seen on forming the folds.

TO MILLINERS, DRESSMAKERS, ETC.

THE Friends of a Young Lady, sixteen years of age, are desirous of procuring for her an Engagement in an Outfitting or Millinery Establishment, her Board, Lodging, &c., being all the remuneration required for the first two years. The most satisfactory references given and required. Address, F. S. L., 22, Chancery Lane (Symond's Inn).

THE ENERGY OF SEMIRAMIS.

POSTERITY is still dazzled by the achievements and genius of this great Queen. In the midst of a guilty and foul life she carried out her purposes with unremitting determination and unwearied diligence. The hanging gardens of Babylon, long one of the wonders of the world, were a splendid monument of her taste, though they were also a memorial of her extravagance. A wall twenty-two feet in thickness enclosed this magnificent pleasure-ground, which rose in successive terraces, supported by arches of gigantic height, to the level of the walls of the city, each terrace having a sufficient depth of mould to afford root to the largest trees, while plants and flowers, all of the rarest kind, grew in rich profusion, displaying the varied hues of Eastern vegetation. The uppermost terrace contained a reservoir of water, which by means of an ingenious mechanical contrivance drew its supplies from the Euphrates, and hence refreshing streams were conveyed through meandering channels to every part of the garden. Commanding spots were crowned with elegant pavilions, embracing a view of different quarters of the vast city and the boundless plain beyond. In the midst of her capital, on the brink of the deep and rapid river, Semiramis erected two palaces, one of which extended for nearly eight miles along the bank, while the other, on the opposite shore, occupied three and three-quarters. The two buildings were connected above by a bridge, spanning the broad Euphrates, and below a tunnel, the work of a patriarchal Brunel, afforded a covert passage through the bed of the river. Among the countless apartments of the larger edifice were three rooms of brass, which, like the mystic chamber of Bluebeard, were hermetically closed to ordinary eyes, and could only be opened by a spring, known to none but the Queen and her confidantes. The other apartments were furnished in the most sumptuous manner, and profusely decorated with sculptures and paintings, in some of which, to perpetuate the character of her recreations, the intrepid Queen was depicted with her husband at a lion hunt, transfixing the king of the forest with a spear. Another of the works of Semiramis was the temple of Belus, a structure so colossal that it has been set down by Bochart as the veritable tower of Babel. If we may rely on the account of Strabo, eight towers, each 600 feet high, rose consecutively one over the other from the centre of the building, which thus obtained the incredible altitude of a mile, and on the summit of this architectural Alps was an observatory, surmounted by three statues of gold, representing Jupiter, Juno and Rhea. The figure of the fabled Thunderer, who stood erect, a marvel of primeval art, was forty feet high, and those of the goddesses were of corresponding dimensions and equal beauty. In front of the images was a huge table of gold; and two goblets of the same metal, receiving the copious dews of heaven, offered an appropriate draught to the inanimate deities. * * * But the genius of Semiramis could not find sufficient scope for its conceptions in the limited circuit of Babylon, and far and near she paraded her arms and her taste before the astonished world. Marching into Media, she encamped her vast host at the foot of a mountain, rising from the sandy plain of Burghistan, and here in mere

caprice turned the arid desert into a beautiful garden, placing in the midst of it a colossal statue of herself, surrounded by a hundred of her guards. From this Versailles she ascended to the inaccessible heights above, on the packs and burdens of her soldiers and of the animals attached to the army, delighted to appear where no foot had ever trod but her own. On the summit of a rock overlooking the Median city of Chao she constructed another garden, surpassing in beauty that of Burghistan, and here she erected a palace, an eagle's eyrie, from every part of which she could observe the tented array of her troops below, as Balak and Balazam viewed that of Israel. While her victorious soldiers spread carnage and desolation before her, her track was marked as she passed on by the healing finger of art, apparent in every captured city. At Ecbatana she built another stately palace and embellished the town with aqueducts and conduits, furnishing an inexhaustible supply of water, and to facilitate communication she cut a road through a neighbouring mountain, over which she marched her whole army. Advancing into Persia, she added its rich provinces to her dominions, and then, reverting to her passion for the arts, studded them with cities and palaces, levelled mountains, and in other places raised artificial heights, as imperishable monuments of her power. Again in motion, she overcame Egypt, and entering the parched deserts of Libya, paused only where, at the sacred fountain of Hercules, the oracle of Jupiter Ammon met her with the words of fate. Then she learnt that, whatever dangers might threaten her, her reign would continue till Ninyas, her son, conspired against her life, when she would disappear from the sight of man, though she would receive divine honours after death.

DOWN EAST COURTING SCENE.—“Jonathan, do you love boiled beef and dumplings?” “Darned if I don’t, Sook, but a hot dumplin’ ain’t nothin’ to your sweet, tarnal nice red lips, Sook.” “Oh, la, Jonathan, do hush! Jonathan, did you read that story about a man being hugged to death by a bear?” “Guess I did, Sookkey, and it made me alloverish.” “How did you feel, Jonathan?” “Kinder sorter as if I’d like to hug you e’en amost to death too, you tarnal, nice, plump, elegant little critter, you.” “Oh, la, now go away, Jonathan.” “Ah, Sookkey, you are such a slick gal.” “Lor’ ain’t you ashamed, Jonathan?” “I wish I was a little ribbon, Sook.” “What for?” “Cos may-be you’d tie me round that ere nice little neck of your’n, and I should like to be tied there, darned if I shouldn’t.” “Oh, la, there comes mother, Jonathan—run!”—*American Paper.*

GODEY had a new servant girl. I never knew any body that didn’t have a new servant-girl. Well, sir, Godey had a dinner party in the early spring, when lettuce is a rarity, and of course he had lettuce. He is a capital hand at a salad, and so he dressed it. The guests ate it, and Godey said to the new girl next morning—“What has become of that bottle of castor oil I gave you to put away yesterday morning?” “Sure,” said she, “you said it was castor oil, and I put in the *caster*.” “Well,” said Godey, “I thought so.”

THE NORTHERN LIGHTS.

(By the Author of “RURAL SONNETS;” “IGNEZ DE CASTRO,” a Tragedy; and other Tragedies.)

BEHOLD, a pageant of the air—Behold,
The Northmen’s “Merry Dancers” in the sky,
Whose polar bearings, rarefied by cold,
Unveil a frosty brilliance to the eye.
From the horizon to the zenith’s height,
The atmosphere is all alive with light—
Pulsing electrically to and fro—
Now, in white streams, athwart the void, aflow—
Now, tremulous through its vast extent,
As though sensation with its thrills were blent—
Now, in that arch auroral subtly traced,
On columns breathing flame superbly based—
Now, in broad pencils, stretching left and right,
A glory of the heavens! a mimic day in night!

Another change—the vault above appears
Ribb’d with ten thousand rays—like bristling spears;
Now straight, now serpentine, they dart on high,
And flash their wings of lightning as they fly,
Till, distance-dimm’d, the volatile array
Melt into other shapes, or melt away.
What other shapes? As though by contact mass’d,
The myriad rays have set the skies on fire;
They glow, as when upon their depths are cast
The flarings of some tall volcano’s pyre;
Or when some conflagration paints its tail
On Night’s expanse, to turn spectators pale.
Lo! while we gaze, the fiery features fuse—
Chameleon-like for change—their glare in blood-stain’d hues.

The crimson melloes into rosy red;
The train of “Merry Dancers” re-appears,
While corruscations, from its footsteps shed,
Flicker like ignes fatui of the spheres.
A star, on some ethereal mission sent
Shoots from yon steepes adown the firmament;
And sounds are heard too mystic to define;
Too swift to analyse new meteors shine.
The Phosphor-Spirit o’er the whole presides,
And the great revels animates and guides;
Pours the electric current through the skies—
A force to shatter worlds—in harmless guise;
Now rests—or, now, till day-dawn keeps its place—
Its witnesses, the stars; and its arena, space.

J. JONES.

SUITING THE ACTION TO THE WORD.—“Shon, mine shon,” said a worthy German father to his hopeful heir of ten years, whom he had overheard using profane language, “Shon, mine shon, come here, and I fill dell you a little stories. Now, mine shon, shall it pe a dhrue shtory or a makes-believe?”—“Oh, a true story, of course,” answered John.—“Ferry fell, then. Tere vas vonce a goot nice oldt shentleman (shoost like me) andt he had a tirty liddle boy (shoost like you). Andt von day he heard him shwearin, like a young villain as he vas. So he vent to the *winkle* (corner) and dook out a cowhides, shoost as I am toing now, and he took ter tirty little plackguard by de collar (dis vay, you see), and vollopped him *shoost so!* And den, mine tear shon, he bull his ears dis vay, and shmack his face dat vay, and dell him to go mitout supper,—shoost as you vill to dis efening.”

MALAY SUPERSTITION.

THE following curious narrative is illustrative of that superstition which is so prevalent among Malays, of whom so many are under the British sway in the East Indies:—

"It was on a gloomy October afternoon, while riding at anchor in our little bark, under shelter among the Leda Islands, in consequence of the boisterous weather which we had experienced during several days, that, for want of sufficient recreation on board, I stepped into my boat, accompanied by four men of our crew, and a Malay of the neighbouring island of Langkawe, for the purpose of having a cruise among the many islets and rocks of which this group principally consists. Having the current mostly in our favour, we were carried rapidly round several rocky and perforated islets, the grotesque appearance of which was much increased by deep and dark caverns formed in most of them, and in the recesses of which the waves broke their furious course like the roaring of distant thunder. My attention had been for some time occupied by the scenery around, when I observed the Malay, who steered the boat, displaying marks of perplexity; with an unsteady and trembling hand he handled the tiller, and his else healthy brown complexion assumed an ashy colour. 'Are you ill?' inquired I. 'Oh no, tuan,' replied he, with a timid voice; 'but, tuan,' continued he, after a little pause, 'you are, perhaps, not aware that the place where we are at present is the abode of a mighty evil spirit, who, in the shape of a hideous monster, uniting the horrid compound of a man, a crocodile, and a large snake, seizes and devours all living beings, and particularly the Orang Malais, who dare approach yonder dark caves.' Scarcely had my Malay friend uttered these words, when, unexpectedly and with great rapidity, our boat was carried into one of these dark gaping dens.

"Had I been born an Hellenian, and the time some thousand years back, no doubt I should have thought myself to be in a fair way of paying a visit to Tartarus: the hissing of the black waters on which our bark floated at this moment was not unlike that of Styx, and the further we were carried into this gloomy abode, and the more it seemed like our approaching the throne of Pluto, the less hope did I entertain of seeing the sun again; and, in fact, I prepared myself to deliver over my shadow to the grave ferryman. Instead, however, of coming to an interview with Master Charon, the ferocious Cerberus, or other of the inhabitants of the infernal regions, we experienced some very unpleasant blows from long-winged animals flying round us.

"Many would have thought that the harpies had commenced their attack. A host of large bats, however, I soon discovered them to be, that, by their shrill chirping, were as little disposed to be disturbed in their solitary dwelling, as we were to pay them a visit, and to be saluted in a manner so ungentle. The cracking of an oar, which accidentally broke, finally roused the long-winged inhabitants; their inharmonious sounds increased so much, that I was hardly able to distinguish the feeble voice of Ismael, my Malay companion, whom, poor fellow, it appeared our chirping adversaries made their select object of attack; with a groaning, as if in the

agony of death, he called on the holy prophet in this emergency. Having struggled awhile against bats and rocks, the velocity of the current in this subterranean canal abated. We were gently carried into a basin formed by perpendicular craggy rocks, which were all undermined to a great depth, apparently by the constant circular agitation of the water.

"*'Alla tuan,'* said Ismael, sighing deeply, *'Alla tuan,'* continued he, somewhat recovered from his panic, 'I entreat you, in the name of Mahomet, the holy prophet, to leave this dreadful place without delay, as otherwise we shall fall a sacrifice to the voracity of the gigantic monster which, it is well known to all the people at Langkawe, inhabits the depths of this very basin; and, let me tell you, that many a worthy fisherman of our village has been carried off by the monster to this frightful abode, falling a victim to his insatiable appetite. If *'Alla,'* continued he, 'should grant us a safe return, I will relate to you what stratagem the vile wretch resorted to for the gratification of his cannibal propensity.' By this time large drops of sweat became visible on the poor fellow's face, evidently the production of terror; and, tired with the lasting circumvolution of our boat, we contrived, in the best possible manner, to work it back through the same passage through which we had made our entrance. Having come once more in close contact with our first troublesome friends, the bats, one of them, unfortunately, this time, suspended itself from the hair of Ismael's forehead, flapping his face with its wings; from which inconvenience he was, however, soon disengaged by my assistance, which he implored on this occasion by calling out, *'Tolong, tolong la sidikit tuan.'* We shortly after reached the open sea again.

"*'Now, tuan,'* resumed Ismael, when at some distance from the place of our adventure, turning his face, which by this time had resumed part of its natural hue, to that quarter, and casting back to it a look of defiance and suspicion—'now, sir, what means do you suppose the vile anthropophagus employed to induce my poor countrymen to resort to his den for the purpose of making them a prey to his insatiable stomach? To be always abundantly supplied with human flesh,' continued he, 'the wretch fixed on the hooks of fishermen who frequented these quarters, a most delicious fish with golden fins. This stratagem, as you may easily imagine, not only enticed a multitude of people to resort to the place with the view of catching that valuable aquatic animal, but it also possessed the peculiar quality of rendering those who used it for food enormously corpulent; a property well calculated to gratify both his ravenous hunger and palate. Whenever now there was a fair opportunity for the execution of his vile desire, the monster generally upset a boat which he knew contained two or three individuals of a bulky nature; and the fate of the poor wretches was soon decided. Long,' resumed my now talkative companion, after a little pause, 'had these depredations been carried on, when one of our Rajahs resolved to try whether it was practicable to annihilate the monster. He fabricated for that purpose a very large hook, which he suspended on a cable from the forepart of a prow, large enough to prevent its being upset by the monster; for a bait he tied a buffalo on it; but, how strangely was the Rajah deceived! Satan himself could not have done it better. Instead of the monster being

caught by the chief, the latter was caught by the monster! When the hook had been let down some fathoms deep into the water, the monster, instead of seizing the bait with his mouth, very cunningly took it into his arms, in a way that nothing might hurt him, and then slowly moving toward the dark cavern, where the nasty bats gave me this scratch, (of the effect of which the poor fellow bore evident marks across his nasal organ,) the monster rushed suddenly into that dark abode, towing the prow after him with a loud and frightful laughter, and in a moment all disappeared. The Rajah's attendants, in two remaining boats, got so frightened that they hastened away with all possible speed from the spot, and never a human being ventured near the place since it happened. I am certain,' added Ismael, in conclusion of the story, 'that when I get home, my friends won't believe me when I tell them our adventure of to-day, unless they are convinced by the evidence my nose bears,' which by this time had increased considerably in size."

THE BATTLE OF STONE FERRY.—In the summer of the year 1779, a party of the 71st Regiment (Fraser Highlanders) consisting of fifty-six men and five officers, was detached from a redoubt at Stone Ferry, in South Carolina, for the purpose of reconnoitring the enemy, which was supposed to be advancing in force to attack the post. The instruction given to the officer who commanded went no further than to reconnoitre and retire upon the redoubt. The troops were new troops, ardent as Highlanders usually are. They fell in with a strong column of the enemy (upwards of two thousand) within a short distance of the post, and instead of retiring, according to instruction, they thought proper to attack, with an instinctive view, it was supposed, to report progress, and thereby to give time to those who were in the redoubt to make better preparation for the defence. This they did; but they were themselves nearly destroyed; all the officers and non-commissioned officers were killed or wounded, and seven of the privates only remained on their legs at the end of the combat. The commanding officer fell, and in falling desired the few who still resisted to make the best of their way to the redoubt. They did not obey; the national sympathies were warm; national honour did not permit them to leave their officer in the field, and they actually persisted in covering their fallen comrades until a reinforcement arriving from head quarters, which was at some distance, induced the enemy to retire. Whether the attack made by this party was right or wrong in a military point of view, does not concern the present question; their conduct in the act was heroic, and the authors of it had no skill in the tactics of military schools; but heroism of mind and social sympathy locked them together as one man in the hour of danger. They were only peasants of the Scottish mountains, but they rank in history with the Spartans who fought at Thermopylæ.

A GHOST STORY.—A philosophic and self-possessed ship captain was passing through a churchyard at midnight, when a sheeted ghost rose up behind a tombstone and approached him with menacing gestures. The ancient mariner coolly raised his stick and gave him a crack over the side of the head, asking him "What he meant by being out of his grave at so late an hour?"

A FUGITIVE HAGAR.—A gentleman from Cincinnati has just related an incident which is worth recording. Coming up from Sandusky, he observed on board the boat a coloured girl, or young woman, with a little child that was nearly white. A plainly-dressed gentleman came on board the boat with them, and our friend rather thought he might be her husband; for, though dark, she was very pretty. The man was white. At Malden the man went on shore, but the woman remained on board till a coloured citizen of Malden asked her if she was not a fugitive slave. She answered in the affirmative, and immediately followed him ashore. Our informant observing this, followed them and inquired the particulars, which she readily related. She had been the property of a young man in Covington, Kentucky, to whom she was wife as well as slave. He was the father of her child, and was very kind to her. He went to California, and left her behind at Covington. Subsequently he returned, and told her he was going again to California, and should take her with him. She was a little afraid of this new arrangement. She would willingly remain with him there, but she would not go to California willingly. He threatened to sell her to a trader, but she did not believe he would do it. It soon came to her ears, however, that she had been sold, and that her former master was preparing to leave for California with her child, and she was to go down the river. Like Eliza Harris, she would remain where she was, contented, with her child; but, like Mrs. Stowe's heroine, she would do and dare anything rather than be separated from her child. That night she crossed the river, and here she was now, in a land undefiled by chattel slavery, a free woman. It would not be expedient to say how she came; but if this paragraph should meet the eye of the Kentucky "owner," he may be assured that his Hagar and her Ishmael are among friends. The doctor (our informant) says the child was very beautiful. Perhaps the chivalric Kentuckian would do well to come and take up his residence in Canada West with his wife and child.

A BRIEF JATANY.—From all bores, backbiters, inquisitive people, tell-tales, and hollow-hearted evil-doers, deliver us. From long-winded, prosy essays, harangues and hail storms, from high winds of adversity and rich relations, deliver us. From whimsical wives, pet dogs, and fashionable daughters, and 100-dollar shawls, deliver us. From other people's babies and their mint sticks, from harangues about smart children, deliver us. From rheumatism and lumbago, quack doctors' pills and potions, deliver us. From smoky chimneys, scolding wives, and wash-days, deliver us. From amateur poets and love sonnets, dancing-masters and fish-hooks, deliver us.

THE THIEF AND THE DUKE.—The great Duke of Marlborough, passing the gate of the Tower after having inspected that fortress, was accosted by an ill-looking fellow with, "How do you do, my Lord Duke? I believe your grace and I have now been in every jail in the kingdom!" "I believe, friend," replied the Duke, with surprise, "this is the only jail I ever witnessed!" "Very likely," replied the other, "but I have been in all the rest!"

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BLACK TEAS.		s. d.	GREEN TEAS.		s. d.
Good sound Common Congou	per lb.	3 0	Fine Green, Hyson flavour	per lb.	3 6
Good full-flavoured ditto		3 4	Hyson		4 0
Very rough, full-bodied Congou, recommended		3 8	Fine Hyson, strong, full flavour		4 6
Very fine Congou, similar to the late East India Company's true, old, Souchong flavour, recommended		4 0	Hyson, superfine, delicate flavour		5 0
Souchong, true, rich, and strong, highly recommended	4s. to	4 4	Hyson, first quality, close leaf, strongly recommended		5 6
Lapsang Souchong, choice and high flavour, rich and ripe		4 8	Very rich Hyson, finest importation		6 0
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* * P. S. and Co. beg to add that all their COFFEES are perfectly genuine, and are not adulterated with Chicory or any other ingredient whatever.

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KEATING'S COUGH LOZENGES are free from every deleterious ingredient; they may, therefore, be taken at all times, by the most delicate female and by the youngest child; while the PUBLIC SPEAKER and the PROFESSIONAL SINGER will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and consequently a powerful auxiliary in the production of MELODIOUS ENUNCIATION.

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I am, Sir, yours faithfully,

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To Mr. KEATING.

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Mrs. WILL'S begs to return her sincere thanks to those Ladies in business who have so many years patronised her Establishment for Cheap Millinery and Designs; and at the same time to inform them that, owing to the increase of her business, she has taken very commodious Apartments at 509, NEW OXFORD STREET, where she has re-opened her Show-rooms with every Novelty suited to the season, including a variety of New Mantles, Pelisses, Jackets, Dresses, Capes, Sleeves, Bonnets, Caps, Children's Dresses in great variety, selected from the first Houses in Paris. The Prices are as follow:—

THE SET OF TWELVE ARTICLES, including Box, £1 2s. 6d.; SIX do., 11s. 6d.; THREE ditto, 6s., postage free.

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A SINGLE LARGE ARTICLE, 3s. 6d., postage free.

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Shapes, French & English, 2s. 6d., 5s.; Trimmed, 8s.; Net, 1s. 2d. each.

Blond Caps, 10s. 6d. per dozen.

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Best Tips, 1s. 1½d., 2s., 3s. 6d., 4s. each.

Chip, per bundle, 8d., 10d.

Tips, 6d., 8d. per dozen.

Whalebone, 1s. 3d. per dozen.

Cane, round and flat, 1s. 6d., 1s. 9d. per lb.

French and English Flowers.

Willow Squares.

Millinery Bonnets, 7s. 6d., 8s., 10s. 6d., each, and upwards.

WIDOWS' CAPS in great variety.

Muslin, 6s., 8s., 10s., 14s. per dozen.

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N.B.—All Remittances to be signed in full, SUSAN

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HOLLOWAY'S PILLS.

AN EXTRAORDINARY CURE OF DROPSY, AFTER
SUFFERING FOR EIGHTEEN MONTHS.

Copy of a Letter from Mr. G. Briggs, Chemist, Goole,
dated February 15th, 1853.

To Professor HOLLOWAY.

Sir,—I have much pleasure in informing you of a most surprising cure of Dropsy, recently effected by your valuable medicines. CAPTAIN JACKSON, of this place, was afflicted with Dropsy for upwards of eighteen months, to such an extent that it caused his body and limbs to be much swollen, and water oozed as it were from his skin, so that a daily change of apparel became necessary; notwithstanding the various remedies tried, and the different medical men consulted, all was of no avail until he commenced using your Pills, by which, and a strict attention to the printed directions, he was effectually cured, and his health perfectly re-established. If you deem this worthy of publicity, you are at liberty to use it.

I am, Sir, yours respectfully
(Signed) G. BRIGGS.

Sold at the Establishment of Professor HOLLOWAY, 244, Strand, (near Temple Bar,) London, and by all respectable Druggists and Dealers in Medicines throughout the Civilized World, at the following prices:—1s. 1½d., 2s. 9d., 4s. 6d., 11s., 22s., and 33s. each Box. There is a considerable saving by taking the larger sizes.

N.B.—Directions for the guidance of Patients in every Disorder are affixed to each Box.

NEW YEAR OFFERING.

TO WELCOME THE NEW YEAR WITH FESTIVITY, another Birth-Day sacred to feeling as to hope, is a custom derived from the earliest classic nations, and is a festival—consecrated to the purest emotions of human nature.

Our continental neighbours are ever prone to observe it as "A JUBILEE OF THE HEART!" and the REMEMBRANCES OF FRIENDSHIP, and the TOKENS OF AFFECTION, are anxiously offered to celebrate the birth of another Child of Time.

AT THIS SEASON, then, amid so many OFFERINGS devoted to every fond and natural impulse,

A. ROWLAND & SONS

Begin respectfully to present THEIR OFFERING OF GRATITUDE to the NOBILITY, GENTRY, and the PUBLIC generally of the United Kingdom, for the satisfaction that has been expressed of the virtues of their elegant and useful discoveries for preventing the withering encroachments of Time upon the beauty or health of those important attributes of our being,

THE HAIR! THE SKIN! & THE TEETH!

If any thing can more particularly add to the pride and satisfaction of Messrs. ROWLAND and SONS this last year, it is the increased number of Testimonials with which they have been honoured from all parts of the civilized world; very many of them written by characters of the first distinction, eulogising, in the highest terms, the admirable and well-known virtues of those efficient aids of the Toilet,

Rowland's Macassar Oil, Rowland's Kalydor, and Rowland's Odonto.

Time, in its onward flight, which serves as an unerring criterion in regard to the truth of 'Discovery,' has tended every year to stamp with additional celebrity and fame those UNERRING CREATORS OF BEAUTY!

At a period like the present, when Youth, Beauty, and Age, of both sexes, are naturally desirous of giving the greatest possible charm to the appearance, a few words on the merits of these ADMIRABLE SPECIFICS will doubtless be appreciated.

ROWLANDS' MACASSAR OIL,

for inducing AN EXUBERANT GROWTH OF HAIR, and for imparting a PERMANENT GLOSS, A SILKY-SOFTNESS, AND A STRONG TENDENCY TO CURL, REMAINS UNRIVALLED.—Weakness, Premature Greyness, Relaxation, and tendency to fall off, being entirely prevented by this "incomparable" Oil.

Price 3s. 6d.—7s. Family Bottles, (equal to four small,) 10s. 6d. and double that size, 21s. per bottle.

ROWLANDS' KALYDOR,

FOR THE SKIN AND COMPLEXION,

is UNEQUALLED FOR ITS RARE AND INESTIMABLE QUALITIES. The radiant bloom it imparts to the CHEEK; the softness and delicacy which it induces on the HANDS, ARMS, and NECK; its capability of soothing irritations and removing CUTANEOUS DEFECTS, DISCOLORATIONS, and all unsightly appearances, render it indispensable to every Toilet.—Price 4s. 6d. and 8s. 6d. per bottle.

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A WHITE POWDER FOR THE TEETH, compounded of rare Exotics of inestimable virtue for the TEETH and GUMS. It bestows on the Teeth a Pearl-like Whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness; and to the Breath a delightful perfume.—Price 2s. 9d. per box.

Messrs. ROWLAND and SONS, ere they close this Address, feel it an incumbent duty to the Public to hold forth this

CAUTION—That, in common justice, they cannot be answerable for the PERNICIOUS and ruinous consequences resulting from the use of Base Counterfeits of their celebrated productions. They have had reasons, more than once, to lament a neglect of this 'Caution' on the part of 'purchasers.' In consequence of which they respectfully solicit attention on purchasers to see that the word "**ROWLANDS**" is on the wrapper of each Article, and

A. ROWLAND and SONS, 20, HATTON GARDEN,

Engraved on the Government Stamp affixed on the KALYDOR and ODONTO.

Sold by the Proprietors, and by Chemists and Perfumers.

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DR. ROBERTS'S celebrated OINTMENT, called "THE POOR MAN'S FRIEND," is confidently recommended to the public as an unfailing remedy for Wounds of every description, a certain cure for Ulcerated Sore Legs, if of twenty years' standing, Cuts, Burns, Scalds, Bruises, Chilblains, Scorbatic Eruptions, and Pimples in the Face, Sore and Inflamed Eyes, Sore Heads, Breasts, Piles, Fistula, and Cancerous Humours, and is a specific for those afflicting eruptions which sometimes follow vaccination. Sold in Pots, at 1s. 1½d., and 2s. 9d. each.

Also his PILULÆ ANTISCROPHULÆ, confirmed by more than forty years' experience to be, without exception, one of the best alterative medicines ever compounded for purifying the blood, and assisting nature in all her operations. Hence they are useful in Scrofula, Scorbatic Complaints, Glandular Swellings, particularly those of the neck, etc. They form a mild and superior Family Aperient, that may be taken at all times without confinement or change of diet. Sold in boxes at 1s. 1½d., 2s. 9d., 4s. 6d., 11s., and 22s. each.

Under the late Dr. Roberts's Will, Messrs. Beach and Barnicott (who have been confidently intrusted with the preparation of his medicines for many years past) are left joint proprietors of "The Poor Man's Friend," "Pilulæ Antiscrophulæ," "Larwill's Pills," "Medicated Gingerbread Nuts," "Antiscorbatic Drops," with the exclusive right, power, and authority to prepare and vend the same.

Sold wholesale by the Proprietors, Beach and Barnicott, at their Dispensary, Bridport, and by the London houses. Retail by all respectable Medicine Vendors in the United Kingdom.

OBSERVE.—No medicine sold under the above name can possibly be genuine, unless "Beach and Barnicott's, late Dr. Roberts, Bridport," is engraved and printed on the stamp affixed to each package.

ATKINSON & BARKER'S ROYAL INFANTS' PRESERVATIVE.

MOTHERS, call at your Druggist's, or our Agents, and purchase a bottle of the above. IT IS THE BEST MEDICINE IN THE WORLD FOR INFANTS AND YOUNG CHILDREN for the prevention and cure of those DISORDERS incident to INFANTS; affording INSTANT RELIEF IN CONVULSIONS, FLATULENCY, Affections of the Bowels, DIFFICULT TEETHING, &c. &c., and may be given with safety immediately after birth. It is no misnomer—Cordial!—no stupefactive, deadly narcotic!—but a veritable preservative of Infants! Mothers would act wisely in always keeping it in the Nursery.

Prepared only by ROBERT BARKER, BOWDOX, near Manchester, (Chemist to Her Most Gracious Majesty Queen Victoria,) in Bottles at 1s. 1½d., 2s. 9d., and 4s. 6d. each.

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BALL & CO. beg to acquaint the Indian trade that they continue to ship, both by overland and sailing vessels, all orders entrusted to them without delay; they also undertake to execute commissions for every description of goods without any charge for shipping, having a clerk especially employed for the export department.

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